

PARAMOUNT

THEATRICAL SUPPLIES



Alcone Co., Inc.

32 WEST 20th STREET

NEW YORK 11, NEW YORK

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Catalog No. 8

Introduction

This is our tenth catalog and, we feel, our best ever! Since we do not intend to print another for at least two more years, please treat it as a valuable reference book - for in many ways the charts and descriptive matter contained herein are excellent educational sources. All prices are listed in the price section in the rear of the catalog. If there are any major price revisions, you will receive notice of same from us. To avoid any misunderstandings and to expedite your order, please follow the instructions listed below.

We are exclusive distributors of many items such as CINABEX, FILM STRIPS, LIQUID LATEX, SKIN-COTE, etc. and we have our own line of SCENE PAINT AND ANILINE DYES. We also make our prefabricated scenery on our own premises. No matter where you are located, you will find our service and prices unbeatable. Notice our discounts; we compare favorably with all competition.

We have geared our catalog, our advertising and our frequent newsletters to the Educational Field. A large percent of our volume is to schools. Thus we understand and sympathize with their problems of red tape, budget - and more important - time. Practically all orders of standard merchandise are shipped within three days after they are received; emergency orders are often shipped the same day. We publish the "Paramount News" several times a year which is mailed to approximately 7,000 schools and other groups on our mailing list. This informative Newsletter contains articles on stagecraft, news of the theatre and general writeups of interest. We also sponsor the Alcone Drama Fund - dedicated to the promotion and furtherance of Educational Theatre and an annual \$250 Advanced Study Scholarship - which will henceforth be called "The Suzanne M. Davis Memorial Scholarship" in memory of a very dear friend, Suzie Davis, wife of Harry Davis, chairman of Dept. of Drama at the University of North Carolina, who passed away unexpectedly in August, 1964. In short, we not only believe in the growth of educational theatre, we support it to the best of our ability.

We are a rapidly growing company, yet we can't spend the thousands of dollars necessary to tell everyone about us. If you are satisfied with our service, products and policies, won't you tell others about us (your local community theatre, church groups, P.T.A.'s, fraternal groups, amateur dramatic clubs, etc.). We will sincerely appreciate this important favor.

PARAMOUNT THEATRICAL SUPPLIES, Alcone Company Inc.

ORDERS

GIVE COMPLETE INFORMATION

List exact items wanted, as listed in catalog, with catalog no., Manufacturer, color and size if given. Please do NOT tear pages from catalog.

Mail rush orders AIRMAIL or SPECIAL DELIVERY and state delivery date needed. Important!

PRINT CLEARLY. Give full shipping address.

P. O. BOX

Truck shipments can not be delivered to a postoffice box; neither can United Parcel orders. Therefore, wherever a truck or UP is to be used, we must have a street address.

MINIMUM ORDER

Our minimum shipping order (exclusive of shipping charges or taxes) is \$2.00.

CREDIT

Orders will be sent directly to schools, colleges, and rated concerns on open account (not to home addresses). Payment with order is not necessary; invoice will follow shipment. All invoices must be paid within 30 days. We reserve the right to add a 1% penalty charge if invoice is not paid within 60 days, and an additional 1% charge for every 30 days thereafter. Orders from others then listed above must be accompanied by either full payment or a sufficient deposit with balance to be collected COD.

PRICES

Prices listed in price list are subject to change without notice. All quotations are FOB shipping pt. and do not include transportation. There is a 35¢ minimum shipping charge. Quotations and delivery are contingent on strikes, fires, labor disputes and other conditions beyond our control. Do not alter our invoice; if you do not agree with amount listed, please return invoice with explanation.

DISCOUNTS

Discounts listed at the beginning of each section apply to that section only. All discounts will be listed on invoices less 2%. The additional 2% will be allowed only if invoice is paid within 30 days.

ACKNOWLEDGEMENT

An acknowledgment card is mailed to you the same day we receive your order notifying you: 1) approx. date and method of transportation that shipment will be made. 2) Date we received order. 3) OUR order number. **SAVE THIS CARD.** If inquiring about order always give OUR order #. If you do not receive an acknowledgment of order, chances are we do not have your order.

GUARANTEE

All of our equipment is sold under full guarantee as to workmanship or materials. Defects will be promptly rectified if materials are returned prepaid for examination within 10 days. **PLEASE DO NOT RETURN ANY MERCHANDISE WITHOUT AUTHORIZATION.** Unless defective, we reserve the right to charge a 15% handling charge for returns.

PLEASE NOTE!

1. Please examine orders as soon as received. We can not be held responsible for shortages or breakage if notified weeks or months after shipment.
2. If an order is to be picked up at our office: A) It must be phoned in at least 4 hours ahead of time & preferably a day ahead. B) If it is to be charged, the person making the pickup must have official authorization on printed stationary.

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RECOMMENDED STAGE EQUIPMENT

From time to time, we have received inquiries from drama directors as to what we consider a good assortment of basic theatrical equipment. This is quite a difficult question to answer, for obviously the funds available are the determining factor. Still, some sort of answer must be possible and it is for this reason that we have prepared the following suggested list, based on our catalog. It must be strongly emphasized that this is only our suggested list. It does not include everything, and conversely it may include items you do not want. But all things considered, we feel it is a good, basic list. Please refer to our current price lists for accurate prices and discounts or communicate with us directly for an up to the minute quotation.

The list is prepared by categories and there are various groups of items under each category suggested for: (A) immediate purchase, (B) second in order, (C) third, etc., depending on the funds available.

I. LIGHTING EQUIPMENT

- A. 1. 6 FR6 6" Fresnel Spots with pipe clamp and colorframe.
2. 7 L20 500 watt lamps for same.
3. 6 EL6 6" Ellipsoidal Spots with pipe clamp and colorframe
4. 7 L25 750 watt lamps for same
5. 2 #219 10' Boomerang stands with 3 side arms (for EL6's in event there is no place in auditorium to hang the spots)
6. 500' 14-2 Rubber cable (could be 750')
7. 18 pair #139 15 amp. connectors
8. 12 #322 additional colorframes
9. 12 sheets assorted Cinabex color media
- B. Depending on budget, a Dimmer package; either a SOLITROL CONTROLETTE, or a Ward Leonard 76-43-P6 6 unit 15,000 watt Dimmer or a Superior DC3PM-6-2500 6 unit 15,000 watt Dimmer.
- C. 5 PR40 6' Borderlights with colorframes
60 L73 150 watt R40 lamps for same
12 pr. 139 15 amp. connectors for same
- D. A Follow Spot. Choice again dependent on Budget, but more important, on length of throw. We recommend the 1001, 2100 watt Spot with L48A lamp for same.
- E. 1. 2 #6 Baby Spots, with pipe clamp & CF
2. 2 L12 400 watt lamps for same
3. 2 #20 Scoops with pipe clamp & CF
4. 2 L60 500 watt lamps for Scoops
5. 6 FR6 6" Fresnel Spots with clamp & CF
6. 7 L20 500 watt lamps for Fresnels
7. 6 pr. #139 15 amp connectors
8. 4 #129 Multiple Branchoff connectors
9. 750' 14-2 Rubber cable
10. 18 #322 Colorframes
- F. 1. 6 EL6 6" Ellipsoidal Spots with clamp, CF
2. 7 L25 750 watt lamps for same
3. 6 pr. #139 15 amp. connectors
4. 12 sheets Cinabex color media
5. 2 PSC14 14" Scoops with clamp & CF
6. 2 L61 750 watt lamps for Scoops
- G. 5 PR40 6' Borderlights with colorframes
60 150 watt L73 lamps for same
12 pr. 15 amp. connectors
6 sheets of Cinabex for same
- H. 1. 1 PBL16 - 16" Beam Projector
2. 1 L39 1500 watt lamp for same
3. 1 LL1 Linnebach Lantern
4. 1 L45 2000 watt lamp for LL1

Other items may be added depending on individual situations and budget, such as: an additional Follow Spot (or 2), Footlights, Floor and/or Wall Pockets, additional Fresnels, Ellipsoids, Colorframes, Connectors, Floods, Work Lights, Colorwheels, Barn Doors, addl. cable, etc.

II. SCENERY

We recommend our Prefabricated BISI Interior Set which includes 35 units with canvas. More platforms can be added if desired.

III. STAGE HARDWARE

- A. 1. 12 H11 Stage Braces
2. 12 H1 Stage Screws
3. 36 H15 Lash Cleats (sent free with BISI)
4. 12 H18 Brace Cleats " " " "
5. 12 H20 Lash Line Eye " " " "
6. 24 H6 "S" Hooks
7. 48 H28 Loos Hook Pin Hinges
8. 12 H46 Top Hanger Irons
9. 12 H4 Picture Frame Hangers
10. 200' CL3 Lash Line
11. (Depending on type of construction: 25 lbs. H39 Clout Nails or 1000 3/4" Wood screws; Wood Screws included with our PS Kits)

B. Depending on width of stage, HDT Heavy Duty Traveler Track. For front curtain & heavy materials

C. Depending on width of stage, UT Utility Track for Scrims and light weight materials.

IV. SCENIC MATERIALS

- A. 1. 60 yds., 69" Canvas Flameproofed, 3SF
2. 50 yds., 69" 128 Muslin, F.P., 1SF
- B. 1. 6 yds. 11aSF Sharkstooth Scrim
2. 100 yds. 6dSF Black Duvetyne, 54" FP
3. 1 roll Jute Webbing
- C. Other fabrics, as required.

V. SCENIC PAINT

- A. Depending on preference, either Kit PK1 or PK2
Paint Brushes: 1 ea: 1/4, 1/2, 1", 3", 5", 7"
- B. 1. Assortment of 6 1/4 lb. Aniline Dyes
2. 50 lb. Whiting
3. 2 qt. (or gal.) Glue Pot
- C. Other paint brushes, asst. of Tinsel, etc.

VI. THEATRICAL MAKE-UP & WIGS

- A. 1. Group Make-up Kit #7. (grease)
2. 1 Make-up Cape
- B. 1. 1 #27 NSD Bald Lt. Grey Wig, 23"
2. 1 #196 NSD Long Hair, Med. Brown, 23"
3. 1 or 2 Balsa Wig Blocks & Holders
4. 1 Spray Net
- C. Other wigs as needed, plus misc. make-up

VII. SOUND EFFECT RECORDS

- 4 Authentic LP records: 2001, 2002, 2003, 2004A

VIII. MISCELLANEOUS

- 1. Books: MB1, MB4, TA1, TA3, TA17, 18
- 2. Film Strips: Make-up, Stage Lighting, Stage Setting & Scenery, Stage Movement
- 3. 12 BR2 Corner Brackets
- 4. 12 SC2 or SC4 4" Casters
- 5. Flash Box & Flash Powder
- 6. 10 lbs. Flameproofing Compound
- 7. Fluorescent Equipment

MAKE-UP MATERIALS

ALBOLENE - a liquifying cleansing cream.

AQUACREME - a new, water soluble cold cream that emulsifies grease paint, eliminating the need for tissues or soap.

BEAUTY SPOTS - assorted, small, black paper figures with gum backs to paste on the skin (usually the face). Used for glamorous effect or to draw attention to or away from certain features.

BLACK EYE PAINT (Blemishcover) - A product used to cover bruised eyes or skin discolorations. Contains small quantity of 2 grease sticks, face powder and a puff.

BLACKFACE MAKE-UP - a water soluble make-up in tubes, easily applied and ideal for minstrel shows. Besides black, it is available in light negro (creole), dark negro, Indian and Hawaiian, Creole shades are better for women.

BLACK TOOTH WAX - A soft pliant wax, applied over teeth to give appearance of missing teeth.

BLEMI-CREME - Stein's - A new, cream preparation intended to cover birthmarks, freckles, acne circles under eyes, etc. Made in three colors: Light, Medium & Dark Flesh.

BLOOD, PANCHROMATIC - realistic, viscous red fluid, remarkably similar to human blood. To make blood capsules, purchase "000" empty capsules from a drug store and fill with a pointed eyedropper. Since the capsules will dry in six hours, they must be filled same day used. Can be safely kept in mouth, if desired, so that actor can appear to spit blood. Will not stain (permanently) clothing.

BRUSHES - LIP & SHADING - Indispensable for doing character make-ups; several widths are often recommended. Available in 1/16", 1/8", 3/16" and 1/4" in pure sable and the latter 3 widths in oxhair. Sable is considered the best type available.

BURNT CORK - oldest form of minstrel make-up; effective, but a little more difficult to remove than BLACKFACE Make-up.

CAKE MAKE-UP or PAN-CAKE - a greaseless (or dry) make-up, easily applied with a moistened sponge; in a hard, cake form, encased in a round plastic container. Makes an effective make-up & has the great advantage of not rubbing off to any extent. Does not cause excessive perspiration. Smoothes out quickly, is natural looking and can be washed off with soap and water or removed with cold cream. Can be used on complete body as well as face; can also be used on hair to change color of same. (See Panchromatic for suggestions of shades.)

CLOWN WHITE - available in regular & in water soluble. A white face make-up for pantomime & statuary work. Can also be used to make negroes or dark complexioned people fair by applying the clown white before regular grease paint.

COLLODION - Non-flexible collodion is used for scars, crows feet, etc. Flexible collodion is used for building up parts of the face; some use it for beards instead of spirit gum. Very inflammable & must be used with caution.

COLOR SPRAE - a sensationally successful Aerosol temporary hair color that is sprayed on and shampooed out. Available in 8 popular colors.

COSMETIC (QUE) - for beading eyelashes; can be melted in a spoon over a low flame, and applied to lashes with a mascara brush. Gives appearance of heavy eyelashes. Can also be used as a hair coloring; moisten, then rub on hair.

CREPE HAIR - absolutely essential for male character make-up; available in many shades. Used for moustaches, beards, sideburns and false eyebrows. Applied with spirit gum or latex. Shade chosen should be lighter than own hair.

DERMA WAX - can be used for variety of purposes.

After mixing the wax in the palm of the hand with a small amount of the grease paint to be used (to color the derma wax), the wax can then be used to block out an eyebrow, cover a wig hairline (especially a bald wig), moulding an ear or a nose, building up a chin or cheek, or on skin for deep scars. Keep wax as cool as possible, use small amounts at a time, and work quickly. Derma wax adheres by itself and will not dry or loosen. Made in 3 colors.

DRY ROUGE - generally used with Cake or Liquid (Dry) Make-up for highlighting cheeks.

EYELASHES - mounted on strips, made of real hair or nylon, they are used when long and heavy lashes are needed or when the natural ones are inadequate. Easily applied; can be removed and used over.

EYESHADOW - A creamy eye make-up in many colors, easily blended with finger tips, or with a brush over the eyelids. Differ from liners in that they are creamier in consistency and more intense in color.

EYESHADING PENCILS - available in many shades, in wooden form or as automatic pencils in plastic cases - for the eyebrows & for shadowing.

FACE POWDER - used to "set" the make-up in order to prevent its smearing and rubbing off; also to blend with, or even change the base color. Patted on (not rubbed) with a powder puff.

In recent years, a new face powder (without pigment) has come into prominence. Known as: Neutral (Stein's), Colorset (Mehron), and Special White & Translucent (Factor), these powders are white in appearance but they do not impart any color of their own. Used to set make-up without changing base color or to dry a sweating face.

FACE POWDER BRUSH - soft, made in nylon and real hair. Excellent for brushing off and removing excess face powder.

GREASE PAINT - Stick or Soft in Stein's. Max Factor does not make Stick Grease. Most commonly used foundation to give the basic skin coloring. Apply in dot or criss-cross form, then fill in area to be covered by rubbing fingers over dotted area in circular fashion. Use only enough to tint the skin. Be sure to specify Stick or Soft, Factor or Steins, when ordering. The numbers do not correspond to each other.

HAIR POWDER - Leichner. Used extensively in Europe as temporary hair coloring.

HAIR SPRAY - An aerosol spray, excellent for setting natural hair, or a wig in desired styles.

HAIR WHITENER, LIQUID - (Stein's Wheatcroft) - excellent for applying grey streaks or changing complete hairdo to grey. Apply with a toothbrush or sponge.

LINERS or LINING COLORS - In stick or soft form. Used for highlights, shadows ("age and smile" lines) etc. Can also be used as a foundation where odd shades are desired, unavailable in grease paint form (Blue, green, etc.)

LIP LINERS - useful to give fine definition to lips.

LIQUID LATEX - made in tan, flesh, and white. It is used in making beards and moustaches as it holds the hair together, allowing it to be reused. The beard can then be peeled off the skin without a "remover". Should not be applied on hair. Latex can also be used with amazing results to make false noses, chins, high cheeks, facial distortions, etc. In making beards, allow first layer to dry completely before beginning beard in order to make a solid base. Factor Rubber Mask Grease was developed especially for latex, though regular grease can be used.

MAKE-UP MATERIALS

LIQUID MAKE-UP - an aqueous mixture of powder, with a suspending agent. Dries like cake make-up. Applied with a sponge. Can be used on face but is recommended for shoulders, body, & legs where large areas are to be covered. Good for chorus work or where a large number of people are to have the same make-up. Since it is often needed in large quantities, it is advisable to order in bulk (quarts or gallon) since it is less expensive in larger amounts. For complete body coverage, we estimate 1½ oz. per application, as an average figure.

LIQUID MASCARA - Good for hair coloring and re-touching. Brush on and comb out with wide tooth comb. Easily removed by shampooing.

LUMINESCENT PRODUCTS - used to produce spectacular color and lighting effects in darkened surroundings. They do not contain Radium, Phosphor or other harmful chemicals. They are absolutely harmless to persons using them. UV light is also harmless and will not effect the eyes or the skin. Colors are applied to materials or scenery with a brush, air spray or other common method. A cream make-up is available for the skin which is applied over the regular make-up.

MAKE-UP REMOVER CREAM - (Stein's) - a fast liquefying cleansing cream capable of removing a heavy make-up.

MASCARA - in cake or cream form - a preparation used for coloring the eyelashes, eyebrows or hair. Apply with moistened brush.

MASQUE - (Factor) - solid block form of mascara. Does not come with a brush.

MOHAIR - Made from goat hair, blended with rayon. Softer than regular crepe; used for same things.

MOIST ROUGE - for coloring the cheeks and lips.

Used with lining brush for lipstick. For those who prefer stick form, the same shades are available as LIPSTICKS.

NOSE PUTTY - applicable, plastic material, flesh colored, used for changing the shape of the nose and other bony parts of the face. Knead a small amount in palm with lightly cold-creamed finger tips and then work into area. If too stiff, soften with a little heat or cold cream. Will adhere by itself, but if difficulty encountered, reinforce with spirit gum.

PANCHROMATIC MAKE-UP - originally discovered for Panchromatic film, a film sensitive to all colors, recording them in their true harmonious relations, and eliminating finally those sharp, hard contrasts, so common with the use of the old time orthochromatic film. Since then, this make-up has given the performer a standard range of complexion tones that balances, and which can withstand the color absorption properties of every lighting device. The colorings of Pancreo make-up are neutral tones of tan and warm brown.

It is available in Grease Paint, Face Powder, Liquid Make-up, Pan Cake and Pan-Stik in corresponding shades. (22F Stein's Powder is made to correspond with 22F Soft Grease). It is made in 11 shades beginning with #21 (or #21F) and ending with #31, each shade being one shade darker than the one directly preceding it. #27 is one shade darker than 26 or one shade lighter than 28. #21 is a fairly light pink; #22 is a little darker pink; #23 is the most commonly used shade for females. Thus #s 21 to 23 are considered female shades. #24 is occasionally used for dark brunettes, but is more frequently used for males. #25 and #26 are the most commonly used male shades.

PAN STIK - Factor. Stick form of cream make-up in swivel type plastic container. Less oily than grease, it is used extensively on TV. It is available in a large variety of shades. A new series has been developed for Negro make-up,

with 665F-H used for brown complexions, 665K-N for dark brown, and 665N-R for very dark. 665R is almost black.

PAPER STOMPS - PAPER LINERS - small pointed rolls of paper used with lining colors. Stein's are hard; Factor's are soft.

PINKTONE - Stein - an attractive, pink under rouge in a glass jar. New. (one shade)

RABBIT PAW - used to apply Dry Rouge, and occasionally as a face powder brush.

RUBBER MASK GREASE PAINT - a new grease paint, in jars, developed by Max Factor for use with Latex or rubber masks. Available on special order in all shades of Factor grease. (See page A7)

SKINCOTE - a non-oily protective cream, used under make-up for sensitive skin. For cake or grease.

SPIRIT GUM - a strong liquid adhesive used for beards. Can also be used to pin ears back.

SPONGES - very useful for applying Cake Make-up or Liquid Make-up. Made in real sponge & foam rubber

TEMPLE SILVER - Leichner - a silver cream in stick form, in push-up plastic case. Used for greying temples, for streaks or to grey entire head.

TEXAS DIRT - an extraordinarily effective body make-up which comes in powder form. It can be used dry with a wet sponge or mixed with water. It goes on very easily and can be applied quickly. It is easily removed in the shower with soap and water. It is made by two firms - one in Texas which is featured in our catalog, and by Mehron. Mehron makes three different shades - Regular, Silver and Gold. The Regular is much redder than the Texas product. The Silver has flecks of Silver - (Gold, the same) imparting a metallic lustre. Regular Texas Dirt has an unusual effect on the skin, making it appear "alive". It originally was discovered by a dance group on tour in Texas.

TOOTH ENAMEL - Black is used for blocking out teeth; other colors used to cover gold or discolored teeth. Removed with alcohol or scraping.

TOUPEE PLASTER - double faced adhesive tape. Used for fixing wigs to forehead, for quick change beards and moustaches, etc.

UNDER ROUGE - differs from Moist Rouge - less intense in color (more on pink side). Intended for cheek rouge and shadowing. Used to subdue prominent cheek bones or double chin. Can also be used as Lipstick for men.

VELVET STICK - Stein - new type of push up stick, similar to Factor's Pan Stik, but larger. It is currently made in a new "C" series from C1 to C12, corresponding to the TV series. Developed for color television; an excellent, flattering series from a light tan to a deep, warm, red brown.

VEIN BLUE - Leichner - soft, crayon type liner, used for accenting the veins of the neck, face and hands; effective in age parts.

VULTEX - a Latex, white in appearance, that dries clear. Excellent for aging or pulling the skin.

WHEATCROFT - Stein - a liquid powder used as a foundation. White Wheatcroft is used as Hair Whitener; may be bought in pints or quarts.

MAKE-UP PLAN

Every character should have his make-up carefully planned, and then tested under actual lighting conditions. It is also suggested that you use a sketch or an oval of your actor's face and fill in the colors of the grease paints, liners, etc., as well as marking the area intended for Beards, Nose Putty, etc. If several people apply make-up to the cast, subdivide such items as grease, liners, etc. into small ointment jars.

COMPARATIVE MAKE-UP CHARTS

After much painstaking research, we are proud to present the following comparative make-up charts. These can be used for many purposes: 1. To show comparison between soft grease, stick grease, powder and cake in Stein's Make-up. 2. To show shades of powder most suitable for base. 3. To show comparison between Factor foundations and powder. 4. To show comparative colors in Stein's, Factor and Mehron. The second chart is more of a "Light-to-Dark" comparison in order to give you an idea of where a particular shade is classified.

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Where several numbers are listed, all are close, but the first is considered the best blend or closest match.

S - Stein's; F - Factor; M - Mehron; Sp - Soft Grease; GP - Grease Stick; C - Cake Make-up; VS - Velvet Stick; PS - Pan Stik; P - Face Powder; under Cake - C is cream, N is natural, T is tan, R is rose, A is amber

CHART I.

Stein's Soft Grease and Factor's Grease are used as standards, against which the other foundations of the same company are compared. In addition, Column 2 next to Stein's soft grease, lists the closest Factor comparative shade in Grease Paint. In short, all Stein's products are compared to Stein's soft grease, and all Factor products are compared to Factor's grease. To compare the 2 brands, refer to the soft grease columns.

S Sp	F Sp	S GP	S C	S VS	S L	S P	F Sp	F L	F C	F PS	F P	M Sp	M C
1	4	-	TV1, CA	-	1	6	1	-	C1	-	2, 6, 17	-	-
1 1/2	-	-	21	-	1 1/2	1 1/2, 8 1/2, 7	1A	-	C2	Med.	10B, 5, 4	-	-
2	2	-	-	-	2	2, 18, 3, 2 1/2	1 1/2	1 1/2	-	-	14, 2, 3	-	-
2 1/2	2 1/2	2	22	-	2 1/2	3, 2 1/2	2	2	-	-	10, 4, 3	-	-
3	-	3, 4	23	-	3	21, 4, 10	2A	2A	4A, NR	2A	8, 5, 10	3	24A
3 1/2	7	5	2	-	3 1/2	20	2 1/2	2 1/2	725B	d. olive	10, 8, 5	-	-
4	4 1/2	9	Na	-	4	21F, 18, 19, 5	3	3	-	725E	4, 5	7	-
5	5	5L	-	-	5	6, 7	3 1/2	3 1/2	-	-	4, 5	-	-
5 1/2	5 1/2	-	-	-	5 1/2	20, 19	4	4	-	-	11, 12, 14	-	-
6	-	6	28	-	6	31F, 12, 11	4A	4A	N1	-	7R, 17, 11	-	22
7	8	12	TV8	-	7	23, 7 1/2, 12	4 1/2	4 1/2	C1	-	11, 7R, 6	-	-
7F	-	8	7	-	7F	7 1/2, 23, 20	5	5	-	-	12, 11	-	-
8	-	7	-	-	8	23, 10, 21	5A	5A	1N	-	9, 8, 5	-	-
9	10	17	41	-	9	15, 7 1/2	5 1/2	5 1/2	NR, 3N	suntone	9, 15, 16	G	TV7
10	-	20	36	-	10	7 1/2, 15 1/2, 8	6	6	T1	-	15, 16	-	-
11	11	15	-	-	11	13, 24, 12	6A	6A	2A, A2	6A	9, 15	6 1/2	27A
12	5	-	40 1/2	-	12	26F, 19, 14	7	7	4N	temt. tch.	4, 5, 9	-	-
13	-	-	-	-	13	9, 24, 17	7A	7A	7A	7A, Ntan	9, 4, 16	-	-
14	9	16	TV7	C9	14	22, 12, 31F, 7 1/2	8	8	6N	-	19, 15, 16	K	-
15	15	22	43	-	15	1	8A	8A	negro 1	-	20, 16, 15	-	-
16	17	-	32	-	16	13, 24	9	9	8N	bronze tan	19, 15, 16	-	-
17	-	25	33	-	17	25	10	10	11N	-	18, 19	10	Indian
18	-	18	red	-	18	21	11	11	x. d. egyp.	-	20, 15, 16	-	-
19	8A	13L	35	-	19	24 1/2, 13, 12	12	12	chinese	chinese	12, 11	-	-
20	16	24	TV12	-	20	13, 24	14	-	-	-	2, 17, 11	-	-
21	5A	1	44	-	21	23F, 21	15	white	white	white	1	-	white
22	4A	27	-	-	22	27F, 9, 6, 7	16	16	negro 2	-	20	-	-
23	5 1/2	13	40 1/2	-	23	22, 24, 6	17	17	ed. leon.	-	20	-	-
24	-	13, 23	40	-	24	24, 7 1/2, 20	21	21	21	21, tr. fr.	21, 10	B	-
21F	1A	-	TV4	G2	21F	21F, 19, 4	22	22	22	22, Fair	22, 10, 3	-	-
22F	-	28	-	-	22F	22F, 5	23	23	23	-	23, 8	-	-
23F	23	-	23	-	23F	23F, 24F, 20	24	24	24, AR	24	24	-	-
24F	24	11	24	-	24F	24F, 25F, 20, 10	25	25	25, CR	25	25	-	-
25F	25	14	38	C7	25F	27F, 20	26	26	26	26	26	-	24
26F	7	-	26	-	26F	29F	27	27	27	27	27	-	-
27F	27	-	28	-	27F	29F	28	28	28, TR	28	28	-	-
28F	-	-	-	-	28F	29F, 28F	29	29	29	29	29	-	-
29F	-	-	29	C10	29F	30F, 29F	30	30	30	30	30	-	-
30F	-	-	42	C12	30F	30F, 31F	31	31	31	31	31	-	-
31F	31	-	31	-	31F	31F	-	-	-	-	-	-	-

CHART II. Listed in increasing intensity from lightest to darkest.

A. Soft grease: 1. Factor. a) White - Pink: 15, 14, 1, 21, 1 1/2, 22, 1A, 23, 2, 2 1/2, 2A. b) Yellow: 4, 4A, 4 1/2, 5, 12
c) Ruddy: 3, 3 1/2, 10. d) Tan: 5A, 24, 25, 5 1/2, 26, 27, 6, 6A, 28, 7, 29, 30, 7A, 8, 31, 9. e) Brown: 8A, 11, 16, 17
2. Stein's. a) White - Pink: 15, 4, 21F, 2, 21, 22F, 23F, 2 1/2, 3, 3 1/2, 5 1/2. b) Yellow: 1, 22, 5, 12
c) Lt. tan: 24F, 6, 25F, 23, 26F, 27F, 28F. d) Dk. tan: 29F, 30F, 7F, 7, 31F, 14, 24. e) Brown: 9, 10, 11, 16, 19, 20, 17
B. Cake make-up: 1. Factor: a) Pale: N1, C1, C2. b) Pink: 21, 1N, 4A, NR, 22, A1, N2, AR. c) Deep Pink: 2N, 3N, 22, 23.
d) Lt. tan: A2, 4N, 24, TR, 25, 2A, 5N. e) Dk. tan: T1, 6N, 7N, 26, 27, 28, 29, 7A, 725C, 725D, T2, 8N, 9N, 10N, 30, 31, 11N. f) Brown: Lt. Egypt., Indian, Dk. Egypt., X Dk. Egypt., Negro, Neg. 2, Ed. Leonard, Black
2. Stein's: a) Pale: CA, NA, TV1. b) Lt. Pink: TV2, TV3, CB, 21, Cbl., Nbl., 22. c) Pink: 23, 44, NB, TA. d) Lt. tan: TV4, TV5, TV6, 24, 25, 26. e) Suntan: TB1, TB1 2, TB13, 2, 45, 7. f) Dk. suntan: TB, TV7, TV8, TV9, TV10, 38. g) Deep: 27, 28, 29, 30, 31. g) Brown: 42, 37, TV11, 35, 39, 36, 32, TV12, 9, 33. Yellow: 40 1/2, 39 1/2, 40

MAKE-UP CHARTS

STEIN'S

MAX FACTOR

CHARACTER	SP	GP	MR	LR	LINERS	POWD	DR	LIQ	CM	SP	POWD	MR	LINERS	DR	LIQ	PC	NOTE
CHILD	F 2 1/2 M 3	1 2	2 1/2 2 3	1 21, 22 21, 22	21, 22	18 19	5 18	2 1/2 3	21 23	2 2A	6 7R	1 2 6	16, 10 3 2	B 2 R 2A	21 23		
JUVENILE	F 2 1/2 M 3	3 6	2 1/2 2 3	1 10, 19, 21, 22 21, 22	10, 19, 21, 22	2 4	14 16	2 1/2 3	22 24	4A 6A	7R 9	1 3	16, 10 2, 12	B 4A 6A	22 23		
BLONDE																	
JUVENILE	F 3 M 7	4 7	3 4 4 3	2 10, 19, 21, 22 21, 22	10, 19, 21, 22	5 11	14 16	3 7	22 24	4 1/2, 2A 6A	8 9	1 3	22, 10 2, 12	18 2A 6A	22		
BRUNETTE																	
MIDDLE AGE	F 5 1/2 M 6	10 28, 10	4 4	3 7, 21, 15, 16 7, 21, 15, 16	7, 21, 15, 16	20 20	20 20	5 1/2 6	44 44	4 1/2 5 1/2	7R 8	3 3	6, 2, 12 2, 12	N N	4 1/2 5		
OLD AGE	F 6 M 6, 8	12 12	4 4	21, 22, 15, 16 21, 22, 15, 16	21, 22, 15, 16	20 11	20 20	6 6		6A 6A	17 17	3 3	2, 12 2, 12		5 6A		
ROBUST																	
OLD AGE	F 5 M 5	5L 28		4 7, 21, 12, 15, 16 4 7, 21, 12, 15, 16	7, 21, 12, 15, 16	19 19	20 20	5 5	45 45	5 1/2 6	8 17	3 3	2, 12 2, 12		5 1/2 6		
SALLOW																	
JUVENILE	F 6 M 8	7 8	3 4	3 10, 19, 21, 22 21, 22	10, 19, 21, 22	21 21	18 14	3 1/2 7F	2 2	6A 7A	9 9	2 3	22, 10 22, 8	18 R	6A 7A	2A 7A	
RUDDY																	
SPINSTER	4	9	9 4	21, 22, 15, 16	21, 22, 15, 16	9	20	4		4 1/2	17	3	6, 12		4 1/2	4A	
AMERICAN	F 10 M 9	20 8	4 4	3 12, 21, 15, 16 12, 21, 15, 16	12, 21, 15, 16	12 15	16	10 9	41 41	9 10	9 16	2 4	1, 12 12, 5	R	L. Br. 10	Ind	
INDIAN																"	
LIGHT	F 19 M 20	19 15	4 4	3 17, 12, 16 4 17, 12, 16	17, 12, 16	24 24		19 20	35 35	11 16	15 15	4 4	1, 12 1, 12		11 16	Neg. 1	
NEGRO																"	
DARK	F 20 M 16	15 24	3 4	17, 17, 18	17, 18	13 13		20 16	36 36	16 17	15 20	4 4	1, 12 1, 12		16 17	Neg. 2 Ed. L.	
NEGRO																	
ITALIAN	F 5 1/2 M 7	11 13	4 9 4	3 7, 15 7, 15	7, 15	6 12	20 20	5 1/2 7	27 27	6A 7	7R 15	4 4	3, 12 2, 12		6A 7	a, b	
CUBAN OR	F 7 M 14	5L 14	4 9 4	3 7, 15 7, 15	7, 15	5 12	20 20	7 14		7 7	15 9	3 4	22, 12 22, 12		7 7		
SPANISH																	
GYPSY	F 14 M 14	14 14	4 9 4	3 10, 19, 21, 22, 15 21, 22, 15, 16	10, 19, 21, 22, 15	12 12	20 20	14 14	29 29	9 9	15 15	3 4	4, 22, 12 22, 12		9 9	a, b	
ARAB, MEX.	F 7 TURK, PERS.	28 28	4 4	3 7, 21, 15, 16 7, 21, 15, 16	7, 21, 15, 16	11 11	16 16	7 7	27 38	5 8A	16 16	2 4	1, 12 1, 12		8 9	L. Egyp. D. Egyp."	
CHINESE	F 5 M 12	27 16	3 8 4	3 22, 15 7, 15	22, 15	6 14		5 12	40 40	5 12	12 12	3 4	22, 12 2, 12		5 12	Chinese a, b	
JAPANESE	F 1 1/2 M 12	1 27	2 8 4	2 22, 15 7, 15	22, 15	1 1/2 7		1 1/2 12	40 40	1 12	2 12	2 4	22, 12 22, 12		1 1/2 12	Chinese "	
HINDU OR	F 10 E. INDIAN	13 10	4 10 4	4 7, 12, 15, 16 7, 12, 15, 16	7, 12, 15, 16	12 12		10 10	42 42	9 9	19 19	4 4	21, 12 21, 12		9 9		
EGYPTIAN	F 10 M 10	20 20	3 4	3 15, 17, 12 15, 7, 12	15, 17, 12	21 24		10 10	38 39	9 9	16 16	3 4	22, 12 22, 12		9 9	L. Egypt. D. Egypt.	
PIRATE	14	14	9 4	16, 15, 21, 22	16, 15, 21, 22	12		14	29	7	16	4	21, 22		7	a, b, c	
TRAMP	7F	8	9 9	12, 21, 22, 15, 16	12, 21, 22, 15, 16	12		7F	7	6A	5	3	12, 1		6A	a, b, c	
FISHERMAN	7F	8	9 9	6, 15	6, 15	11		7F	7	6A	5	3	12		6A	a, b	
BUTLER	5 1/2	28	4 4	2, 7, 15	2, 7, 15	19		5 1/2		5 1/2	7R	4	22, 2, 12		5 1/2		

STRAIGHT MAKE-UP

LIGHT	F 22F M 24F	3 6	2 2 3	1 21, 22	10, 19, 21, 22	22F 24F	5 14	22F 24F	22 24	22 24	22 24	1 2 2	5, 8 2, 8	B N	22 24	22 24
MEDIUM	F 23F M 25F	4 7	3 4 3	2 21, 22	10, 19, 21, 22	23F 25F	14 16	23F 25F	23 25	23 25	23 25	2 3	5, 8 5, 2, 8	18 N	23 25	23 25
DARK	F 24F M 27F	5 7	3 4 3	3 21, 22	10, 19, 21, 22	24F 27F	14 16	24F 27F	24 27	24 27	24 27	2 4	5, 8 22, 8	18 R	24 27	24 27

SP - Soft Grease Paint; GP - Stick Grease Paint; MR - Moist Rouge; LR - Lipstick; POWD - Powder DR - Dry Rouge; LIQ - Liquid Make-up; CM - Cake Make-up; PC - Pan Cake; F - Female; M - Male B - Blondeen; R - Raspberry; N - Natural; NOTES: a - Spirit Gum; b) Crepe Hair; c) Nose Putty

Liners are soft liners. Where several numbers are listed for liners, one is for highlights, one for shadows, etc. While shades are listed for all types of foundations, the choice of which base to use is left open. If cake make-up is used, grease paint is unnecessary, etc.

The above charts are merely suggestions and should not be interpreted as fixed rules for make-up characterizations. What may be suitable for one play performed under limited lighting facilities may not be suitable for the same play under adequate lighting facilities, or even for a different play under the same limited lighting facilities. Lighting, Scenery, Mood, etc. must all be taken into consideration and the Make-up Director should always feel free to use whatever make-up is best suitable for a particular situation or to improvise whenever necessary.

We strongly recommend any one or all of the following as sources of information on the correct use and choice of make-up: Paramount's Film Strip in Color + explanatory literature, "MAKE-UP FOR THE STAGE;" Richard Corson's book, "STAGE MAKE-UP"; and Stein's "MAKE-UP GUIDE."

Paramount Theatrical Supplies

ALCONE COMPANY, INC.

32 WEST 20TH STREET

NEW YORK, N. Y. 10011

Please fill in all information. Send RUSH orders AIRMAIL. State date needed.

Ship to: _____ Date: _____

Date order needed _____
Date of play _____
Name of play _____

Ship via: Best way; Parcel Post; Air; Spec. Deliv.; Truck; Exp.

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2. Orders shipped to schools & accredited organizations on open account.
3. Orders to all others must be accompanied by either full payment, a substantial deposit or 2 credit references which we can check quickly.
4. We charge full shipping charges. If you remit too much, we will refund.

MAKE-UP KITS

The following kits were especially prepared to fit a specific price. Each kit, regardless of size, contains all essentials necessary. Unless otherwise stated, all items are regular professional sizes. All numbers listed are STEIN'S unless otherwise stated. Pencils, Cold Cream, Lining Brushes, Crepe Hair, Latex, Skincote, Collodion and the metal boxes listed are PARAMOUNT. Substitutions in similarly priced items or in shades can be made in any kit. Two items can be substituted for one if the total list price is the same and if the brand of both is the same. Each kit is packed in a corrugated carton unless a metal kit is included in list.

PRICES ARE FOR MAKE OR FEMALE, NOT BOTH, on Kits No. 1 to No. 6. Please specify M or F. Kits No. 7 and up are group kits.

No. 1. Max Factor Student Kit

Male (M) Female (F)

(See Factor page for contents of above kits)

No. 2M. MALE

Stein Asst. Male Paints
2 Powders 4,10; Puff
Nose Putty; M. Rouge 4
Bl. Pencil; Spt. Gum
2 ft. Crepe; br., grey
Cold Cream; Stomps

No. 2F. FEMALE

Stein Asst. Fem. Pts.
2 Powders 4,10; Puff
2 Moist Rouge 2,3
Br. Pencil; Lip Brush
Black Mascara
8 oz. Cold Cream

No. 3M. MALE

3 sml. St. Grease 3,5L,8
2 Powder 4,10; Puff
3 Liners 7,8,15; N.Putty
M. Rouge 4; Bl. Pencil
Cold Cream; 2 ft. Crepe
Spirit Gum; Stomps

No. 3F. FEMALE

4 sml. St. Grease 1,3,5L
2 Powder 4,10; Puff
3 soft liners 6,15,8
2 1/2oz. Moist Rouge 2,3
Cold Cream; Br. Pencil
Lip Brush; Stomps

No. 4M. MALE

3 sml. stick Gr. 3,5L,8
2 Powder 4,10; N. Putty
3 Liners 7,8,15; S. Gum
M. Rouge 4; Bl. Pencil
Cold Cream; 3 ft. Crepe
Paper Stomps; Collodion
Brush; Whitener; Puff

No. 4F. FEMALE

4 sml. stick Gr. 1,3,5L,8
3 Powder 4,7,10
4 soft liner 6,8,15,22
2 M. Rouge 2,3; Lip Br.
Cold Cream; 2 Pencils
Black Mascara; 2 Puffs
Paper Stomps

No. 5M. MALE

4 Soft Grease 2 1/2,4,7F,8
3 Powder 4,6,10; Puff
3 Liners 7,8,15; S. Gum
M. Rouge 4; 2 Pencils
Cold Cream; 3 ft. Crepe
Collodion; Stomps
Hair Whitener; L. Brush
Cl. White; Nose Putty

No. 5F. FEMALE

4 Soft Grease 2,2 1/2,4,7F
3 Powder 4,6,10;
5 liners 4,6,8,15,22
M. Rouge 2,3; Lip Brush
Cold Cream; 2 Pencils
Bl. Mascara; 2 Puffs
Paper Stomps
Twilight Dry Rouge

No. 6M. MALE

6 Soft Gr. 2 1/2,3 1/2,4,6,7,7F
4 Powder 4,6,10,24
4 Liners 7,8,15,22
2 M. Rouge 3,4; Spt. Gum
Cold Cream; 4 ft. Crepe
Collodion; Stomps
Hair White.; Lip Brush
Clown White; Mirror
Bl. Tooth Enamel
N. Putty; 2 Pencils
2 Puffs; Powder Brush

No. 6F. FEMALE

5 Soft Gr. 2,2 1/2,3 1/2,4,7F
4 Powders 4,6,10,22
6 Liners 4,6,8,12,15,22
2 M. Rouge 2,3;
Cold Cream; 2 Pencils
Bl. Mascara; 2 Puffs
Magn. Mirror; Stomps
2 Dry Rouge 14,18
Hair Whitener
Lip Brush
Powder Brush

NOTE: Kit #6M can also be used as a group kit, since it contains light as well as dark shades of grease, all necessary liners & rouge.

Only Kits No. 1 to 6 are subject to regular cosmetic discounts. Kits 7, 8, 9, etc. are listed at net prices; discount has already been deducted.

GROUP MAKE-UP KITS

#7. Contains all materials necessary for practically any male or female character parts. This kit is intended for schools or dramatic groups who have no make-up to start with, and are not certain as to their exact future needs.

10 Soft Grease Paints - 2,2 1/2,3,3 1/2,4,6,7,7F,8,19
6 Face Powders - 4,6,7,10,24, Neutral
12 Soft Liners - 4,6,7,8,9,12,15,16,17,19,20,22
3 Moist Rouge - 2,3,4; Clown White; Nose Putty
4 Eyebrow Pencils; Spirit Gum; Color Sprae
2 Dry Rouge 14,16; Collodion; Liquid Latex
7 ft. Crepe Hair 1,2,7,8,9,11,19; 6 Puffs
3 Ovhair Lining Brushes 1/8", 3/16", 1/4"
1b. Cold Cream; Skincote; Derma Wax
No. 2, 19" Metal Make-up Box; Magn. Mirror
Rubbing Alcohol; Black Tooth Enamel, Bl. Mascara
Face Powder Brush; Make-up Guide; Paper Stomps

No. 7a. Same as #7 without metal Make-up Box.

No. 7F. Same as #7 but with all Max Factor instead of Stein's make-up, where made. If Factor does not make the shade or comparable item, Stein's will be sent instead.

#8. STRAIGHT MAKE-UP (CAKE) GROUP KIT

6 Cake Make-up - 21,22,23,24,25,27
3 Moist Rouge 1 oz. - 2,3,4; 6 Sponges
3 Liners 4,7,15; 2 Mascara - Black, Brown
2 Dry Rouge 14,16. 3 Lining Brushes 1/8,3/16",1/4"
6 Eyeshadows - 1,2,5,7,10,17. Magn. Mirror
4 Eyeshading Pencils; 1 lb. Cold Cream
No. 2 Metal Make-up Box; Make-up Guide
Skincote; 3 Lipsticks 2,3,4.

No. 8a. Same as #8 without metal make-up box.

No. 8F. Same as #8 but with all Max Factor instead of Stein's make-up, where made.

#9. STRAIGHT MAKE-UP (GREASE) GROUP KIT

6 Soft Grease Paints: 21F;22F,23F,24F,25F,27F
3 Moist Rouge 1 oz. - 2,3,4; 4 Powder Puffs 4"
4 Face Powders - 22F,24F,27F, Neutral.
3 Liners 4,7,15; 2 Mascara - Black, Brown
2 Dry Rouge 14,16; 3 Lining Brushes 1/8",3/16",1/4"
6 Eyeshadows - 1,2,5,7,10,17. Magn. Mirror
4 Eyeshading Pencils; 1 lb. Cold Cream
No. 2 Metal Make-up Box; Make-up Guide
Skincote; 3 Lipsticks 2,3,4. Powder Brush

No. 9a. Same as #9 without metal make-up box.

No. 9F. Same as #9 but with all Max Factor instead of Stein's make-up, where made.

SKINCOTE

INVISIBLE MAKE-UP PROTECTIVE CREAM

Developed especially for use with theatrical make-up, SKINCOTE forms an invisible film that will protect the skin against possible harmful effects of any type of make-up. Since it is non-oily, it can be used for both Cake & Grease make-up. It is especially recommended as a protective base for metallic make-ups.

SKINCOTE protects the skin. It will not cure any allergies or defects. It is simply a physical layer between the skin and the make-up. It should be used sparingly. One jar should last for 40 make-ups

LASH-O-MATIC

The Lash-O-Matic Mascara Applicator is a new, convenient way of applying Mascara. Available in a gold colored metallic case, the Mascara (in liquid form) is applied with a metal applicator and "rolled on to the lashes. It is waterproof. Available:

BLACK BROWN BLUE Refills made in same colors.

STEIN'S

GREASE PAINT STICK

1. Pink	14. Gypsy
2. Pale Juvenile	15. Othello-Moor
3. Juvenile	16. Chinese
4. Juvenile Flesh	17. American Indian
5. Deeper Flesh	18. Carmine
5L. Ivory Yellow	19. Negro
6. Robust Juvenile	20. East Indian
7. Light Sunburn	21. Vermillion
8. Dark Sunburn	22. White
9. Cream Sallow	23. Yellow
10. Middle Age	24. Brown
11. Sallow Old Man	25. Black
12. Robust Old Age	26. Japanese
13. Olive	27. Cinema Yellow
13L. Red Brown	28. Cinema Orange

5 oz. FACE POWDERS *

1. White	17. Lavender
1½. Youth Blush	18. Natural
2. Light Pink	19. Blondette
2½. Medium Pink	20. Outdoor
3. Pink	21. Dark Sunburn
4. Flesh	22. Spanish Olive
5. Brunette	23. Ruddy
5½. Dark Brunette	24. Light Brown
6. Rachel	24½. Red Brown
7. Cream	25. Black
7½. Suntan	26. Grey
8. Tan	27. Neutral (also 1A)
8½. Juvenile Flesh	27B. Blue (formerly 28)
9. Sallow Old Age	28G. Green (formerly 29)
10. Light Sunburn	Pancro: 21F 22F
11. Healthy Old Age	23F 24F
12. Olive	25F 26F
13. Othello	27F 28F
14. Chinese	29F 30F
14½. Japanese	31F
15. Indian	T.V. TVA TVB
15½. East Indian	TVC TVD
16. Peach Bloom	TVE

1/2 oz. LINING COLOR STICK *

1. Natural	14. Vermillion
2. Flesh	15. White
3. Light Grey	16. Yellow
4. Medium Grey	17. Black
5. Dark Grey	18. Carmine
6. Light Brown	19. Green
7. Dark Brown	20. Blue Green
8. Light Blue	21. Purple
9. Medium Blue	22. Rachel
10. Dark Blue	23. Brunette
11. Special Blue	24. Tan
12. Crimson	25. Red Brown
13. Dark Crimson	26. Lavender

1/4 oz. EYE SHADOW * 1/2 oz.

1. Brown	11. Gold Blue
2. Medium Blue	12. Gold Brown
3. Blue-Green	13. Gold Turquoise
4. Lavender	14. Gold Purple
5. Purple	15. Gold Green
6. Turquoise	16. Light Green
7. Silver	17. Dark Green
8. Silver Brown	18. Medium Grey
9. Silver Blue	19. Pale Blue
10. Gold	20. Dark Blue
	21. White

COLD CREAM *

ALPINE THEATRICAL COLD CREAM - 8 oz.; 16 oz.

STRONG MAKE-UP REMOVER CREAM - 8 oz.; 16 oz.

LIQUID CLEANSING CREAM - 6 oz.

1/2 oz. jar BLEMI-CREME * (See P.A2)
Light Flesh Medium Flesh Dark Flesh

1/2 oz. jar PINKTONE *

A useful, attractive pink Under Rouge.

SOFT GREASE PAINT

1. Yellowish Pink	12. Mikado Yellow
1½. Light Pink	13. Purple Sallow
2. Pink Natural	14. Gypsy Olive
2½. Deeper Pink	15. White
3. Flesh	16. Negro Brown
3½. Deeper Flesh	17. Black
4. Cream	18. Carmine (Red)
5. Ivory Yellow	19. Light Negro
5½. Orange	20. Dark Negro
6. Tan	21. Peach Bloom
7. Olive	22. Rachel
7F. Dark Sunburn	23. Brunette
8. Light Sunburn	24. Sun Tan
9. Indian Brown	Pancro: 21F 22F 23F
10. Hindu Brown	24F 25F 26F 27F
11. Mulatto Brown	28F 29F 30F 31F

8 oz. LIQUID MAKE-UP *

1. Yellowish Pink	12. Mikado Yellow
1½. Light Pink	12½. Bright Yellow
2. Pink Natural	13. Purple Sallow
2½. Deeper Pink	14. Gypsy Olive
3. Flesh	15. White
3½. Deeper Flesh	16. Negro Brown
4. Cream	17. Black
5. Ivory Yellow	17½. Green
5½. Orange (Mid. Age)	18. Carmine (Orange)
6. Tan	18½. Bright Red
6½. Blue	19. Light Negro
7. Olive	20. Dark Negro
7F. Dark Sunburn	21. Peach Bloom
8. Light Sunburn	22. Rachel
8½. American Indian	23. Brunette
9. Indian (Reddish)	24. Sun Tan
9½. East Indian	Pancro: 21F 22F 23F
10. Hindu Brown	24F 25F 26F 27F
11. Mulatto Brown	28F 29F 30F 31F

8 oz. METALLIC LIQUID MAKE-UP *

25. Gold 26. Silver

1/2 oz. tin SOFT LINING COLOR *

1. Cinema Light	12. Crimson
2. Cinema Dark	13. Dark Crimson
3. Light Grey	14. Vermillion
4. Medium Grey	15. White
5. Dark Grey	16. Yellow
6. Light Brown	17. Black
7. Dark Brown	18. Carmine
8. Light Blue	19. Green
9. Medium Blue	20. Blue Green
10. Dark Blue	21. Purple
11. Special Blue	22. Red Brown

23. Lavender

CAKE MAKE-UP *

Natural Blush	37. Hawaiian
Natural A	38. Light Egyptian
Natural B	39. Dark Egyptian
Cream Blush	39½. Japanese
Cream A	40. Chinese
Cream B	40½. Mikado Yellow
Tan Blush	41. American Indian
Tan Blush 2	42. East Indian
Tan Blush 3	43. White
Tan A	44. Middle Age
Tan B	45. Sallow Old Age
Pancro: 21 22 23	46G. Green
24. 25. 26.	47B. Blue 48R. Red
27. 28. 29.	2. Light Sunburn
30. 31.	7. Dark Sunburn
32. Othello	9. Red Brown
33. Black	TV 1. TV 2. TV 3.
34. Grey (Blythe Spirit)	TV 4. TV 5. TV 6.
35. Light Negro	TV 7. TV 8. TV 9.
36. Dark Negro	TV 10. TV 11.

* ASSORTED LINERS - asst. of 8 small stick liners		
* ASSORTED PAINTS - Male or Female - a small kit of 3 sml. grease sticks & 6 sml. liner sticks.		
* BLACK EYE PAINT - Used to cover bruises		
BLACK TOOTH WAX - 3/8 oz. tin		
BLACKFACE MINSTREL MAKE*UP - water soluble Available in 5 shades - 3½ oz. & 1½ oz.		
Black	Light Negro Dark Negro	Hawaiian Indian
* BRILLIANTINE - 2 oz. liquid		
BURNT CORK - small (2½ oz.); large (8oz.)		
CLOWN WHITE - tins: 2 oz.; 8 oz.; 16 oz.		
CLOWN WHITE SOLUBLE - 2 oz. tube (water soluble)		
* COSMETIC STICK - eyelash beading. Bl. Br. White		
DERMA WAX - 2 oz.; 8 oz.; 16 oz. tins 1. Neutral 2. Light Flesh 3. Dark Flesh		
* DRY ROUGE - compact with rouge puff		
5. Youth Blush (Lt.) 12. Dawn (Orange) 14. Twilight (Med.) 16. Raspberry (Dark)	18. Evening Glow (Bright) 20. Tropical (Purple) 22. TV (Dark Orange)	
* EYESHADING PENCILS - 7" wooden		
Black - Brown - Blue - Maroon - Red		
FACE POWDER BRUSH - Nylon - Lucite handle		
* LEG MAKE-UP - 6 oz. liquid		
Tan Glow Sun Tan	Evening Glow Hawaiian Sunset (Dark)	
* LIP GLOSS - 1/8 oz. jar		
* LIP LINER - a 3" pencil - medium		
* LIPSTICKS		
1. Twilight 2. Evening Glow 3. Raspberry (Med.) 4. Dark Red 5. Youth Blush 6. Real Red	7. Royal Red 8. TV Light 9. TV Medium (male) 10. TV Dark 11. TV Very Dark 12. TV Special Red	Brass case
* LIQUID MASCARA - 1 oz.; 4 oz.		
White Black	Brown Blonde	Henna Auburn
* LIQUID ROUGE - dark, 1 oz.		
* LUMINOUS MAKE-UP - 1 oz.; 2 oz.; 5 oz. a) Fluorescent - shines in UV light only b) Phosphorescent - shines in dark, not in UV		
MAKE-UP GUIDE - Comprehensive 32 page booklet		
MAKE-UP BRUSH - 1/8" Sable lining brush		
* MASCARA CAKE - plastic case with a brush		
Black	Brown	White
NOSE PUTTY - 1½ oz. Stick, about 4" long		
* MOIST ROUGE - 1/2 oz. tin; 1 oz. jar		
1. Twilight 2. Light 3. Medium 4. Dark 5. Youth Blush 6. Real Red	7. Royal Red 8. TV Light 9. TV Medium 10. TV Dark 11. TV Very Dark 12. TV Special Red	

PAPER STOMPS - Hard. 12 in a package

SPIRIT GUM - 1 oz. with brush; 16 oz., no brush

SPIRIT GUM REMOVER - 4 oz.; 16 oz.
A new, non-alcoholic, non-burning remover

TOOTH ENAMEL - 1/2 oz. liquid, with brush
Black White Cream

* UNDER ROUGE - 1/2 oz. tin
1. Light Rose 3. Brunette
2. Rose 4. Carmine

* VELVET STICK - cream base in plastic push-up
Now made in 12 shades, C1 to C12 for Color TV.
C6 to C12 are excellent Negro shades.

* WHEATCROFT - 4 oz. liquid. Also in 16 & 32 oz.
White - Used as Hair Whitener.
Flesh - Rachel - Peachbloom - Brunette

STEIN'S BULK PRICES

Certain items can be made in bulk form at considerable savings (this does not apply to Factor). These are Cold Cream, Powder, Grease, Liquid, Leg Make-up, Hair Whitener, etc. Allow at least three working days to prepare. Because these are made to order, any excess can not be returned. Bulk items are net; no further discount allowed.

METAL MAKE-UP BOXES

- 14" x 7½" x 6½" - with attached tray. Grey 4lbs
- 19" x 7½" x 6½" - attached tray. Grey. 6 lbs.
- 19" x 7½" x 8" - full width removable tray. Attractive, good medium sized box. 8 lbs.
- 20" x 8½" x 9½" - full width, divided removable tray; tall enough to hold liquid make-up. Excellent all-purpose kit for tools or make-up. 12 lbs.
- 18" x 10" x 12". The Deluxe Director's Kit. Beautifully finished. 2 attached, divided trays swing up & to the sides, allowing complete kit to be visible at same time. Dark brown. 17 lbs.



ALL ITEMS MARKED ** SUBJECT TO FEDERAL TAX.

MAX FACTOR

ADHESIVE - 1 oz. Liquid - replaces Spirit Gum

BLACK TOOTH ENAMEL - 1/4 oz. with brush

*CLEANSING CREAM - 4 oz. jar

CLOWN WHITE - 1 3/8 oz. tin

*COSMETIQUE - Eyelash Beading: Black - Brown

*CREME ROUGE - small plastic case

Flame Blondeen Carmine Raspberry

*DRY ROUGE

Day Orange	Raspberry	Dk. Technicolor
Natural	18 Theatrical	Lt. Cinecolor
Blondeen	Lt. Technicolor	Dk. Cinecolor
Clear Red 1	Blue Red 1	Rose Red 1
Clear Red 2	Blue Red 2	Rose Red 2
Clear Red 3	Blue Red 3	Rose Red 3

Flame Blondeen Carmine

*ERACE - brass case - lipstick form

Fair	Medium	Tan
Natural	Deep natural	Deep tan

EYEBROW BRUSH - with carrying case

*EYEBROW PENCILS - automatic - regular

Black	Medium Brown	Blue
Brownish Black	Light Brown	Gray
		Auburn

*EYEBROW PENCILS - 7" wooden

Black	Medium Brown	Blue
Brownish Black	*Light Brown	Grey
Maroon		Auburn

*EYESHADOW - small plastic case - 1/8 oz.

Blue - Grey - TV Brown - TV Grey

*EYESHADOW STICK - Hi Fi Creme

Basic Black	Green	Lime Mist
Blue	Green Jade	White
Azure Blue	Green Mist	Lavender
Blue Mist	Blue Green	Lilac Mist

*FACE POWDER - 4 oz. can

1. White	15. Medium Brown
2. Light Pink	16. Spanish
3. Pink	17. Special Lt. Cream
4. Ruddy	18. Indian
5. Healthy Tan	19. Hindu
6. Natural	20. Othello
7R. Rachelle	Pancro: 21 22
8. Outdoor, Natural	23 24 25
9. Sunburn	26 27 28
10B. Flesh	29 30 31
11. Light Cream	TV Tech 1
12. Cream	Translucent
14. Lavender	Special White

GREASE PAINT - Soft, in tube

1. Very Light Pink	5A. Olive
1A. Light Juvenile	5 1/2. Orange
1 1/2. Light Pink	6. Sallow
2. Pink	6A. Tan
2A. Juvenile	7. Spanish
2 1/2. Flesh	7A. Dark Sunburn
3. Flesh Juvenile	8. Mexican
3 1/2. Sunburn	8A. East Indian
4. Light Cream	9. Arab or Hindu
4A. Special Cream	10. Indian
4 1/2. Cream	11. Mulatto
5. Yellow	12. Mikado

GREASE PAINT - (cont'd.) - in tubes

14. Lavender	26.	27.	28.
15. White	29.	30.	31.
16. Light Negro	TV shades: 1N	2N	
17. Dark Negro	3N	4N	5N
Pancro: 21	22	6N	7N
23	24	9N	10N
			11N

*HAIR WHITENER, LIQUID - 2 oz.; 16 oz.

LINING BRUSHES - Order by Number and size

1. Camel's Hair: 1/8"; - 3/16"; - 1/4" - 3/8"
2. Camel's Hair: 1/2"
3. Camel's Hair: 1"
4. #3 Sable (1/8")
5. #4 Sable (3/16")
6. #5 Sable (1/4")
7. #6 Badger (For Dry Rouge)

*LINING COLOR - 1/2 oz. tin

1. Black	10. Green
2. Dark Brown	12. White
3. Light Brown	15. Grey
4. Dark Blue	16. Medium Blue
5. Light Blue	17. Special Blue
6. Blue-Grey	21. Light Pancro (brown)
8. Lavender Purple	22. Dark Pancro

(Factor does not make a yellow, red or maroon lin.)

*LIP GLOSS - 1/8 oz. - small plastic case

*LIP STICKS

Breezy Peach	Ooh la Orange	7-22
Clear Clear Red	Ooh la Peach	7-22B
Coral Sun	Ooh la Pink	7-28
Dazzling Coral	Pink Jade	7-45
Electric Pink	Pink'n Orange	
Flaming Orange	Pink Sunshine	
Golden Orange	Red Contrast	
Luminous Pink	Red On Red	
Misty Coral	Roman Pink	
Not Quite Orange	Shimmering Rose	
Ooh la Coral	Too Too Pink	

*LIQUID MAKE-UP - 8 oz. bottle

1 1/2. Light Pink	8.	Mexican		
2. Pink	8A.	East Indian		
2A. Juvenile	9.	Arab or Hindu		
2 1/2. Flesh	10.	Indian		
3. Flesh Juvenile	11.	Mulatto		
3 1/2. Sunburn	12.	Mikado		
4. Light Cream	16.	Light Negro		
4A. Special Cream	17.	Dark Negro		
4 1/2. Cream	B.	Black		
5. Yellow	W.	White		
5A. Olive	LB.	Light Brown		
5 1/2. Orange	DB.	Dark Brown		
6. Sallow	Pancro Shades:			
6A. Tan	21	22	23	24
7. Spanish	25	26	27	28
7A. Dark Sunburn	29	30	31	

*LIQUID ROUGE - 1/2 oz. bottle

Clear Red Tone - Blush Tone - Coral Tone

*LIQUID HI-FI EYE-LINER - 1/4 oz. bottle

Black	Blue Green	True Green
Brown	True Blue	Green Mist
Brownish Black	Blue Mist	Lilac

*LIQUID MAKE-UP REMOVER - 8 oz.

Items marked "*" are subject to Federal Excise Tax

MAX FACTOR

***MASCARA CAKE** - plastic case; brush, mirror

Black	Brown	Blue
Brownish Black		Green

***MASCARA CAKE REFILLS** - with brush
Available in above 5 mascara cake shades

***MASCARA CREAM** - transparent plastic case

Black	Brown	Blue
Brownish Black		Blue-Green

***MASCARA WAND** - Waterproof - Metal case

Black	Brown	Blue
Brownish Black		Jet Grey

***MOUSTACHE WAX** - small tube

Black	Brown	White
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***MOIST ROUGE** - 1/4 oz. - tin

1. Light	8. Pancro
2. Special	9. Pancro
3. Medium	LT. Light Technicolor
4. Dark	DT. Dark Technicolor
5. Pancro	T2. Color TV
6. Pancro	T3. Color TV
7. Pancro	

***MASQUE** - Black - Brown - White

NATURO PLASTO - 8 oz. can - a wax

2 consistencies: Soft - Firm

NOSE PUTTY - 3/4 oz. stick form

***PAN-CAKE MAKE-UP** - plastic case

Natural No. 1	Black
Natural No. 2	Light Egyptian
Natural Rose	Dark Egyptian
Cream No. 1	Extra Dark Egyptian
Cream No. 2	Negro No. 1
Cream Rose	Negro No. 2
Amber No. 1	Eddie Leonard (Negro #3)
Amber No. 2	Blythe Spirit 2231B (Grey)
Amber Rose	Chinese
Tan No. 1	Indian
Tan No. 2	2A. Light Sunburn
Tan Rose	4A. Special
White	7A. Dark Sunburn

Pancro **TV** **Technicolor**
Series **Series** **Series**

21	1N	626A
22	2N	626B
23	3N	626C
24	4N	626D
25	5N	626E
26	6N	626F
27	7N	626G
28	8N	
29	9N	
30	10N	
31	11N	

NOTE: Many shades of PanCake and Pan Stik are listed herein for the first time. We will keep a small supply of these newer colors on hand, but it must be kept in mind that these are special colors, made to order in Hollywood. Reorders therefore can take several weeks. For a fuller description of these colors, see our Comparative Make-up Charts and Make-up Materials in the front of the catalog.

***PAN-STIK** - cream base in plastic push-up case

Fair	Olive
Fair Dawn	Twilight Blush
Truly Fair	Deep Olive
Natural	Sun Tone
Tempting Touch	Bronze Tone
Medium	

2A. Light Sunburn	Light Egyptian
4A. Special	Dark Egyptian
7A. Dark Sunburn	Black
Chinese	White

Pancro Series	T. V. Series	Technicolor Series	Negro Series
21	1N	626A	665F
22	2N	626B	665G
23	3N	626C	665H
24	4N	626D	665I
25	5N	626E	665J
26	6N	626F	665K
27	7N	626G	665L
28	8N		665M
29	9N		665N
30	10N		665O
31	11N		665P
			665Q
			665R

PAPER LINERS - package of 12 - soft

RUBBER MASK GREASE PAINT - 2 oz. jar

Available in all shades of grease paint on special order; allow from 4 to 6 weeks, and send separate purchase order for shades not listed below.

The following shades will be stocked in limited quantity:

2A	22	25	28
7A	23	26	29
6A	24	27	30
21			31

***STUDENT KITS**

Each kit contains miniature sizes of make-up, a powder puff, paper liners, cold cream, a make-up chart - all neatly packaged in a box 8" x 5 1/2" x 1" plus:

MALE: Grease: 5 1/2, 7A, 8, 8A, 12
Liners: 6, 12, 16, 22
Face Powder: 9
Moist Rouge: 3 - Black Pencil
Dry Rouge: Raspberry

FEMALE: Grease: 2A, 4 1/2, 5, 7, 8
Liners: 6, 12, 16, 22
Face Powder: 7R
Moist Rouge: 1
Dry Rouge: #18 Theatrical
Eyebrow Pencil: Brown

Please Note: The kits are pre-packaged as above.
No substitutions can be made.

Replacements must be purchased in regular, standard sizes.

TOOTH ENAMEL - White

***UNDER ROUGE** - 1/2 oz. tin

1. Pale Rose	3. Brunette
2. Rose	4. Carmine

PARAMOUNT

*ALBOLENE Cold Cream - lb. - liquefying			
BLOOD, PANCHROMATIC - looks and dries like blood. 2 oz., 4 oz., 8 oz., 16 oz.			
CLOWN SKULL - flesh or white. Made in cotton (soft), buckram (stiff) or rubber.			
COLLODION - 2 oz. - Flexible or Non-Flexible.			
*CREAM MASCARA - with brush in a plastic case			
Black	Brown	Blue	Green
*EYESHADOW STICK - brass case			
Blue	Green	Turquoise	Violet
Silver	White	Gold	-

FALSE EYELASHES

1. Nylon; Stage: Black, Brown, Blue, Green, Red
2. Nylon; Clown (1" long): Black, Brown, Red
3. Real Hair; Stage: Black, Brown - Zauder

(Also see Mehron (considered best Eyelash))

FALSE RUBBER NOSES - 5 styles

Cyrano - Witch - Clown (bulbous) - Hook - Regular

*LASH LENGTHENER - makes eyelashes longer!

A liquid in: Black - Brown - Blue - Green

*LIP LINER - deluxe automatic pencil & 2 refills

In 3 shades: Pink - Red - Orange

*LIP LINER REFILLS - 6 leads

LIQUID ADHESIVE - J. & J. - For eyelashes

*LIQUID EYELINER - in bottle with brush

Black - Brown - Blue - Green - Grey

MAGNIFYING METAL MAKE-UP MIRROR - 5 1/2"

MAKE-UP CAPE - Koroseal plastic, clear. Nylon-stitched. Full length with shoulder protection.

MOUSTACHES - DAPPER DANS - Nylon

Black - Brown. Self-sticking.

*MULTIPLE EYE-SHADOW STICK - 6 interlocking sticks of different colors in an all-metal case

POWDER PUFFS - 2 types - Usable 2 sides

1. Lamb's Wool. 2" - 2 1/2" - 3"
2. Velour. 2", 3", 4" - High quality

POWDER BRUSH - Very soft - 2 types

1. Real Hair
2. Nylon

RABBIT'S PAW - soft, no handle

SCISSORS - 7" all-purpose

SPONGES - 2 types

1. Real Sponge: Small - Medium - Large
2. Foam Rubber - 3" flat sponge

*SPRAY HAIR SET - An excellent, economical 15oz. super soft hair spray. Used to set hair and wigs.

STAGE MONEY - package of 150 realistic bills

TOUPEE PLASTER - 3 types: 1. 1 1/2" roll 2. 1" roll 3. 1" x 3" strips

TEXAS DIRT

Texas Dirt is a most unusual make-up. In powder form, it is used either with a wet sponge or mixed with water. It gives a beautiful "native" or deep sun-burned effect. A little goes a long way, it will not run and it is easily removed with soap and water. Our Texas Dirt differs from Mehron in that it is less red, and is the original from Texas. In: 2 oz., 4 oz., lb. sizes.

LEICHNER

Beauty Marks	Metallic Grease - 2/3 oz.
Black Tooth Enamel	Silver - Gold
Hair Powder - 1 oz.*	Nose Putty - 3" stick
White - Grey - Black	*Temple Silver - a wax
Blonde - Blue - Brown	pomade stick in push-up case.
*Luminous Make-up; UV	*Vein Blue - alumin. holder
Green - Yellow - Red	

COLOR SPRÆ

COLOR SPRÆ is a hair color make-up that sprays on and washes off! It is not a dye, it is not a tint. It is as much a make-up for the hair as grease paint is for the face. It leaves the hair brilliant and alive, not stiff and matted down. It is adhesive (will not rub off) and pliable. It will work on synthetic as well as real hair, so that the colors of wigs or crepe hair beards can be changed. Different colors can be mixed together, and you can spray one color over another - giving quick efficient changes. A hair piece can be attached to the actor's hair, and after spraying both with Color Spræ, the finished appearance will be one natural color of continuous hair.

Silver is considered the best material on the market today for the temporary graying of hair for theatrical purposes. Now made in two shades, Silver is best for an old age grey, while Dark Silver is excellent for a middle age grey.

For complete hair coverage, one 15 oz. can should cover 9 heads; for surface spraying, you should get up to 30. Turning light hair to dark is no problem, but the same procedure in reverse is more difficult. It is suggested that black hair be sprayed silver first, allowed to dry, and then sprayed blonde or red.

*COLOR SPRÆ is made in only one size, a new 15 oz. aerosol can in the following colors:

SILVER	GOLD
DARK SILVER	GOLDEN BLONDE
BLACK	LIGHT BROWN
RED	DARK BROWN

(Please note there is no longer a discount on above.)

EYESHADING PENCILS

1. 7" PROFESSIONAL - WOODEN*

One FREE with a dozen of one color.

Light Brown	Black	Blue
Medium Brown	Green	Auburn
Dark Brown	Grey	White

These pencils are manufactured for us by the same firm that makes pencils for nationally known cosmetic concerns - some selling for more than twice our price. They are soft and equal in quality in every respect to any other similar pencil.

2. AUTOMATIC - in plastic case *

Leads are 1 1/2" long, soft and high quality. Each pencil has 2 extra refill leads enclosed in the back; the back plug of the pencil can also be used as a sharpener. They are available in the following colors in THICK or THIN leads. Specify preference.

Black	Light Brown	Green	Auburn
Grey	Dark Brown	Blue	

2A. AUTOMATIC PENCIL REFILLS*

Refills are made in all of the above colors; Package of 6 for thick leads, 12 for thin.

3. 7" WOODEN PENCILS - Miscellaneous Colors *

Gold	Lilac	Blue Iridescent	Turquoise
Silver	Violet	Green Iridescent	

4. EYEBROW PENCIL SHARPENER

Specially constructed for wooden eyebrow pencils

5. AUTOMATIC THICK & THIN DUAL PENCIL*

Deluxe finish, with both heavy and thin leads

LIQUID LATEX

PARAMOUNT'S LIQUID LATEX has become one of the most widely used items in theatrical make-up. It is excellent as an adhesive for beards and moustaches, since it will hold the hair together and allow the finished product to be used over and over. For beards, two layers should be applied directly to the skin and allowed to dry before building up the hair piece. Since it is a liquid and dries in layers, it has been used with amazing results for making rubber noses, false chins, high cheek bones, distorted lips, scar tissue, aged and roughened skin, pock marked complexions, etc. either by itself or in combination with tissue paper, gauze or cotton. Latex can also be used to cover bald pates and clown skulls.

It is applied liberally with the fingers or with a narrow paint brush (1/2" to 1") directly to the skin (after shaking the bottle.) For beards, apply the sections of pre-cut hair to the wet layer and hold firmly till dry. Following this procedure, the finished beard can be peeled off the skin without the aid of any remover. To reapply, simply add some spirit gum to the latex to reinforce it, and apply to the skin. Use about one part of spirit gum to three parts of latex and increase proportions if necessary. Latex should NOT be used on any person who is allergic to make-up. If any itching develops, discontinue its use at once.

Available in three colors: FLESH, TAN and CLEAR. Clear Latex, also known as VULTEX 1-V-10, is white in appearance but actually dries clear. It is intended more for aging the skin than for making beards; it is not as strong as the Flesh or Tan, but being clear it has other advantages.

LINING BRUSHES

These brushes are the finest lining brushes obtainable and are manufactured for us by Grumbacher's, Inc. of New York City, long famous for their artist's brushes and supplies.

1. PURE RED SABLE - Grade A Quality, 6" h.
a) 1/16" b) 1/8" c) 3/16" d) 1/4"

2. OXHAIR - Grade A Quality - 6" handle
a) 1/8" b) 3/16" c) 1/4" "

Oxhair brushes are stiffer than the sable. 1/16" is used for very fine lines (forehead, mouth), 1/8" and 3/16" are the most popular and are used for lips and most other liner work. 1/4" would be used for eyeshadow.

PARAMOUNT COLD CREAM

*PARAMOUNT'S THEATRICAL COLD CREAM is an excellent make-up remover which removes all types of make-up, including spirit gum. It is the least expensive theatrical cold cream available because it is manufactured for us for sale directly to you. There is no middleman's profit. It is sold in 8 oz. and pound jars.

AQUACREME

*AQUACREME is a new type of make-up remover cream. By emulsifying grease paint, it eliminates the need for tissues. Simply apply, and then wash off with water. In 6 & 12 oz. plastic jars.

MEHRON

104. *BLUSHTONE CHEEK ROUGE		
9. Light Pink	11. Red	
10. Dark Pink	15. Orange	
135. *COLORSET - a lightweight, neutral powder		
107. *EYESHADOW - 1/4 oz. jars		
1. Sky Blue	4. Lt. green	8. Brown
2. Dk. turquoise	5. Dk. green	8 1/2. red br.
2a. Lt. turquoise	6. Purple	Black
3. Light Blue	7. Grey	White - Yellow
108. *EYESHADOW - Green gold - Silver Blue		
Bronze Purple - Silver Green - Antique brown		
109. *EYESHADOW - Silver Gold		
FALSE EYELASHES - made of real hair, used professionally. Following available Black, brown		
A. Heavy, Stage;	B. Thin, Street	
AA. Extra Heavy	C. Single: "Add-A-Lash"	
FLEXOL - A good adhesive for false lashes.		
GLOSSTONE* - 1/4 oz. - a lip gloss		
102S - GREASE PAINT - in jars - Special colors		
Green - Blue - Yellow - Red - Brill. Orange		
*MASCARA - Black - Brown - Blue - Green		
103. *MOIST ROUGE - 1/2 oz. jar		
Light	Cherry	Dark
Medium	Special 5	Crimson
112. *POWDERED ROUGE - salt shaker type		
Coral	Natural	Geranium
110. *STAR BLEND CAKE MAKE-UP - glass jar		
Pancro: 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30, 31		
TV: TV4 - TV5 - TV6 - TV7 - TV8 - TV9 - TV10		
Stage: 24a - 25a - 26a - 27a - 28a - 29a - 30a - 31a		
Character: Negro - Indian - Chinese - Creole -		
Black - White - Red Brown - Old Age		
105-T - TEXAS DIRT - coloring stays on skin; good for actor who does not wish to reapply make-up nightly. Made in 3 colors, all dark: 1. Regular.		
2. Silver. 3. Gold. (Latter 2 have metallic specks)		

MOULAGE PROCESS

For those interested in advanced make-up, the Moulage Process offers a fascinating means of creating accurate reproductions of animate or inanimate objects, such as noses, face masks, etc. Molds of 75 or more different subjects can be made with the same material. Moulage A (2 lb. can) is a pulp-like mold material; Moulage B (2 lb. box) is the harder-than-wax casting material; Moulage C (2 lb.) is the stony, sturdy, reinforcing material. Two 2 lb. cans of A are required for full face mask. Also available are: Negative correcting paste; Brushes for Moulage A: for undercuts, #1. 3/8". #2. 1 1/2" (med.). #3. 5/8" (for general application). #4. 3/4" (largest). Brushes for B or C: #5. 7/16" flat. #6. 9/16" flat. 5 braces for Moulage-A mold.

Briefly, process is as follows: A suitable amount of "A" with water added is heated in a double boiler until it becomes a smooth creamy mass. After cooling it is then applied to the subject to form the negative or mold. The mold sets in a few minutes & is lifted from the model. A positive is then made using "B". (Fully detailed directions are supplied with the materials; note that shipment can't be made when outside temperatures are below freezing.)

SYNTHETIC HAIR MATERIALS

We are proud to offer the largest variety of human hair substitutes obtainable anywhere. All of these materials can be used for beards, moustaches, side burns, eyebrows, etc. and with a little practice, even for making simple wigs.

CREPE HAIR

The crepe hair commonly used for beards is imported from England and is also known as English Crepe Wool. It is braided. It is still the widest used and most popular "hair" substitute. Crepe Hair is available by the foot, yard, or pound.

1. Light Grey	11. Lt. Golden Blonde
2. Medium Grey	12. Strawberry Blonde
3. Dark Grey	13. Dark Blonde
4. Extra Dark Grey	14. Light Red
5. Med. Brown. Grey	15. Dark Red
6. Dark Brown. Grey	16. Fire (Clown) Red
7. Light Brown	17. Light Auburn
8. Medium Brown	18. Dark Auburn
9. Dark Brown	19. Black
9a. Extra Dark Brown	20. White
10. Yellow Blonde	21. Green

WOOL CURLS

Wool Curls is a domestic product, softer than crepe hair in texture and is made as thick curls. This material is used in making our "Mohair" wigs. The white is a more natural white than the white crepe hair. Sold by the foot, yard or pound.

402.* Medium Grey	414. Lt. Golden Blonde
407. Light Brown	419. Black
408. Medium Brown	420. White
411. Lt. Golden Blonde	

*The manufacturer of this material has discontinued light and dark grey and is not certain of how long he will make medium grey. Should all grey shades be discontinued, we will not be able to make "Mohair" wigs in grey.

MOHAIR

Mohair is actually a rayon mixture. It is made in wavy form, unbraided. It is available by the foot, yard, or pound.

101. Light Grey	113. Honey Blonde
102. Medium Grey	114. Light Red
103. Dark Grey	117. Light Auburn
107. Light Brown	118. Dark Auburn
108. Medium Brown	119. Black
109. Dark Brown	120. White
111. Golden Blonde	

NSD-H

NSD-H, which is a blend of Nylon, Saran, Dynel and Human Hair, has replaced NSD. It is used by our wig maker in making the women's fashion wigs. It is available as straight hair or as wavy curls, and is sold by the ounce.

201. Light Grey	220. White
202. Medium Grey	221. Platinum
203. Dark Grey	222. Orchid
207. Light Brown	223. Aqua (Blue-Green)
208. Medium Brown	224. Medium Blue
209. Dark Brown	225. Yellow
210. Light Blonde	226. Light Green
212. Honey Blonde	227. Light Pink
213. Regular Blonde	228. Silver Blue
214. Light Red	229. Silver Blonde
217. Auburn	230. Ash Blonde

SANTA CLAUS SETS

SC2. HIGH QUALITY DUVETYNE

Made of fast color, flame retarded Duvetyne. Consists of red coat, trousers and hat with white plush trim. Black plastic belt with large metal buckle and black plastic boot tops with white plush trim. Full cut. One size - Large.



SC2a. CORDUROY

Red Corduroy coat, trousers, and hat trimmed with white rayon plush. Heavy black leatherette belt with large buckle; boot tops with white plush trim. Full cut. One size - Large.

SC4a. DELUXE PLUSH

An excellent outfit made of high grade Christmas red velvet and white plush. Consists of coat, trousers and hat with pom, black leatherette belt with large gilt buckle, black leatherette boot tops with white plush trim. One size - Large.

NOTE! Santa Claus suits are seasonal items. Please order early to insure delivery.

SANTA CLAUS WIG & BEARD SETS

SCW1. MOHAIR set. 1st quality

SCW2. NSD set. Can also be made in any color listed under NSD-H for same price.

SCW4. NYLON set. Pure white. A truly beautiful set.

SCW4a. DELUXE NYLON set. 50% fuller than the SCW4 set. One of the finest sets made.

SCW5a. YAK HAIR. Highest quality. Available in limited quantity.

MOUSTACHES

1. REAL HAIR

These moustaches are sewn on gauze and are authentic looking. They are far superior to any moustache that could be made from crepe hair. All except the Chinese, Mandarin and Chaplin are available in natural hair colors. Numbers after description refers to Wig style numbers close in appearance.

1. Gay Ninety	(like #176)
2. Small Dressed	(like 179)
3. French Waxed	(like #156)
4. Bushy	(like 62)
5. Chinese	(like 144)
6. Mandarin	(like 2) stiffer than 5
7. Charlie Chaplin	(like 189)
2. NYLON - Dapper Dans	

Made in Black or Brown, with self sticking adhesive. Can also be used as eyebrows.

WIGS

We are proud to offer you one of the largest varieties of costume wigs obtainable anywhere. Besides the many wigs pictured in this catalog, we can also make most of the 300 wig styles pictured in Richard Corson's 1960 edition of "Stage Make-up". Prices for Corson's wigs are listed in the price section, and are for N.S.D. only. Because several wigs pictured in previous catalogs had little or no demand, they are not listed in this catalog. These wigs are still available, however, and prices for same are in the price list.

The ideal wig is one that looks real, is light in weight, is made well and is comparatively low in price. We sincerely believe that our N.S.D. and N.S.D.-H line is the closest possible to the ideal wigs.

Please note that we do not rent wigs. All wig sales are final, and since each wig is custom made to your order, wigs can not be returned.

When ordering wigs, be sure to give: 1) Catalog Number. 2) Material. 3) COLOR. 3) Circumference.

We stress COLOR since we receive an average of three orders a week with no color listed. This necessitates time consuming correspondence and may even result in our inability to get your wig to you on time. If no measurements are given, the wig will be made in a 23" size. Since the wigs are made with elastic there is a half inch leeway so that a 23" wig will fit anyone from 22 1/2" to 23 1/2" or close to those measurements. All prices are for wigs up to 23 1/2". For sizes larger than 23 1/2", see price list for additional charge. If more accurate fitting is desired, measure - in addition to the head circumference - the distance from ear to ear across the top of the head, and from forehead hair line to back of neck hairline. Remember that the measurements you take are where you want the wig to "sit". If you measure too far back from the normal hairline, the wig will sit on top of the head. Measurements should be in proportion.

Men's wigs are made longer in the back to cover the actor's own hair. This should be "barbered" after the wig is fitted. Because these wigs are not sewn by hand, they can not be expected to compare to a human hair, ventilated, expensive wig. Therefore if authenticity is desired, and if actor is to be close to the audience, we suggest you avoid certain styles where hairline is important. For period wigs, such as Colonial, 17th Century, etc., the male wigs are excellent. Bald wigs must be covered with make-up to blend the hairline.

The time required for making the wigs varies with the season. At the peak (February, March, October and November) allow at least five working days. At other times of the year, wigs can be made much faster.

NSD WIGS

NYLON-SARAN-DYNEL or NSD is a blend of three synthetics, combining strength, purity of color, flexibility and lightness. NSD wigs are washable and are made on a netting base. NSD fibers are remarkably similar to real hair both in color and in texture. NSD wigs can be made in any of the twenty-three colors listed under NSD-H under Hair Materials on the previous page. All bald wigs in NSD are made on a soft cotton front. We recommend these wigs without reservation for both professional and non-professional use, within the limitations described above.

NSD HUMAN HAIR WIGS

NSD-H is a new blend which incorporates NSD synthetic fibers with real human hair. Developed for the Ladies' Fashion Wig trade and Beauty Parlors, the NSD-H wigs are the closest to a human hair wig that is obtainable today. NSD-H has replaced NSD in our Synthetic Hair stock since our wig maker discontinued selling the NSD fibers for those who wished to make their own wigs. (The average wig has about 5 oz. of hair.)

UNSTYLED WIGS

You can now purchase an NSD H wig in all colors in unstyled form. These are the wigs sold in department stores. They come with a "built-in" permanent wave, they can be brushed, cold water shampooed, styled and restyled as often as necessary to any modern hair style. They can be bought with matching chignon and are available as regular and long (3" longer.) Another possibility for those who like to style their own wigs is the Semi-Styed Wig. This is only slightly more expensive than the Unstyled and is somewhat easier to style. Both are NSD-H.

MOHAIR WIGS

MOHAIR is a budget material which is realistic in several styles (Colonial, Indian, etc.) & passable in others. It can not be washed & it is not recommended for male

WIG BLOCKS AND ACCESSORIES

CLOWN SKULLS - In Flesh or White

1. Cotton - 23" only
2. Buckram - 21" to 23 1/2"
3. Rubber - one size only, about a 23"

WA1. HACKLE - a) 8" x 3". b) 12" x 3"

Both sizes have 3" needles. A Hackle is a metal plate with rows of pointed needles used to blend or straighten hair. Hackle is clamped to table in use.

WA2. HACKLE CLAMPS - price per pair.

WA3. VENTILATING NEEDLES

Used in making ventilated wigs or moustaches. In sizes: 1 - 2 - 3 - 4 - 5

WA4. VENTILATING NEEDLE HOLDER

WIG BLOCKS

A necessity for combing or redressing a wig; also used for storing wigs. They are available in varying sizes and types.

WA5. BALSA WOOD BLOCK. 21" to 24"

WA6. CANVAS BLOCK. 21" to 23".

(Above available in half sizes as well, 22 1/2...)

WA7. STYRENE BLOCK. An inexpensive block, good for storing wigs. Only made in 2 or 3 sizes.

WA8. WIG BLOCK HOLDER. Clamps block to table.

WA9. WIG FOUNDATIONS. In 21" to 23 1/2"

- a) Wig Netting
- b) Duvetyne

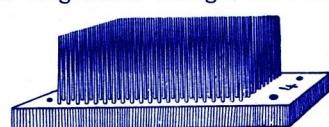
WA10. WIG NETTING. Sold by the running yard.

- a) English Cawl Netting

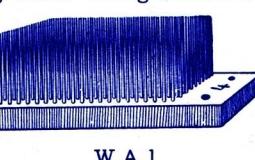
- b) Cotton Wig Net. Large mesh. 72" wide



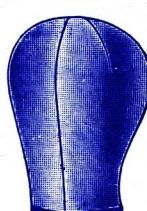
WA5



WA1



WA3, 4



WA6



1



2



3



4



5



8



9



10



13



14



15



16



19



20



21



22



23



24



25



26



27



28



29



30



32



34



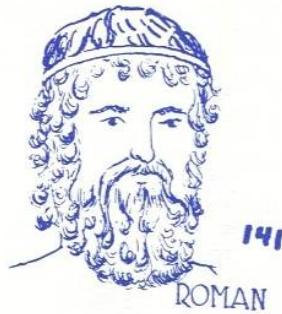
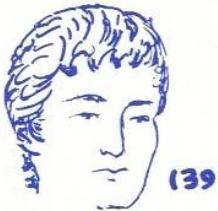
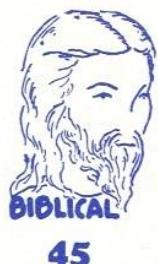
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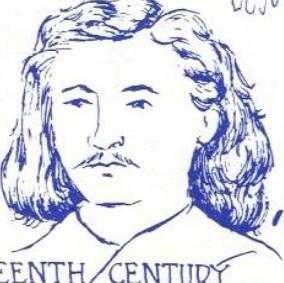
40



DARK AGES



SIXTEENTH CENTURY



SEVENTEENTH CENTURY



62



63 ↑



64 ↑



65 ↑



67 ↑



70 ↑



71 ↑



72



73 ↑



74 ↑



75 ↑



↑ 76 ↑



79



↑ 85 ↑



80



88



92 ↑



93



94



97 ↑



102



104 ↑



107



108↑



109↑



↑ 110



↑ 111



↑ 112



↑ 113



↑ 114



↑ 115



116



118



124↑



125↑



126↑



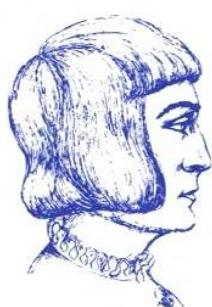
127↑



128



121↑



122↑



123↑



B4



B5



B6



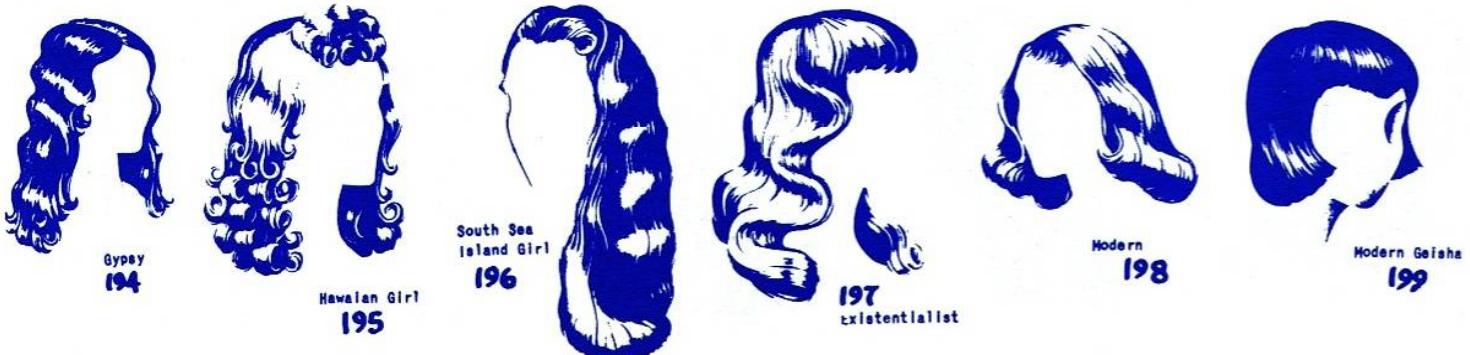
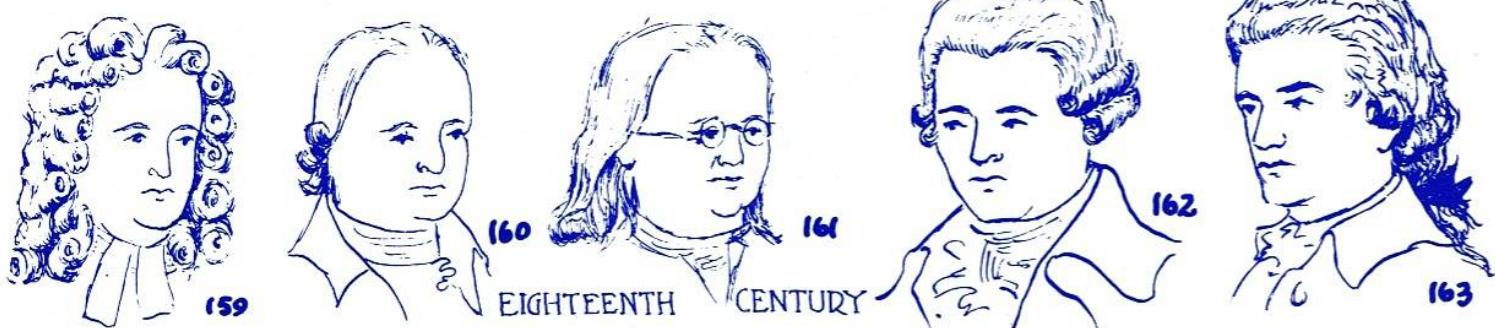
B7



B8↑



129↑



SOUND EFFECT RECORDS

The following Sound Effect Records are recorded from life, are on unbreakable vinylite, and there is no extraneous noise. They are 10" double face, lateral cut, 78 R.P.M., and "quick-cued" wherever advantageous. They may be played on any phonograph or turntable.

The figures on the right side of each cut denote its duration. Thus 1:10 means that that effect is one minute and ten seconds long. "A" and "B" denotes the two sides of the record. Often one record can serve several purposes simply by speeding or retarding its tempo, by increasing or subduing its volume or by blending it with a second record (using two pick-ups simultaneously).

<p>1A. AUTOMOBILE EFFECTS AND SURF</p> <p>1) Auto starts, runs. :45. 2) Auto skids, crashes; occupants scream. :07. Crowd gathers :15. 3) Ambulance or squad car bell with siren :22. 4) Surf. At low volume, tide washing over beach; at medium, rolling surge of the surf. At high, the crashing waves in storm 1:33.</p> <p>1B. FOX HUNT - (continuous) 3:00 Gallop of horses, baying of hounds.</p> <p>3A. BOAT WHISTLES (10 cuts) Blast & welcomes for boats arriving; Farewells & whistles of boats leaving; Boom & echo of huge steamers and shrill sounds of smaller river boats.</p> <p>3B. AIRPLANE CRASH (5 cuts) Plane zooms earthward; wind whistles thru its struts, & CRASH!</p> <p>4A. AIR RAID SIRENS (2 cuts) 1) Alert 1:08. 2) All clear 1:35.</p> <p>4B. JUNGLE SOUNDS (Also ideal for Circus scenes and Zoos). 1) Monkeys :57. 2) Birds, jungle background. 3) Elephants</p> <p>6A. ANIMAL SOUNDS (Eerie cries & Screeches; ideal for mystery plays) 1) Owl screeches :23. 2) Cat screeches :17. 3) Frog calls :12. 4) Grimalkin cat :10. 5) Hedge Hog :10 6) Harpy cries :10</p> <p>6B. ROOSTER CROWING (Cont.)</p> <p>7A. JOYOUS CHURCH BELLS Background for weddings, church</p> <p>7B. AUTOMATIC PIANO 3:00 (with xylophone effects) Nickel falls in slot, then tune "If I Can't Get The Sweetie I Want."</p> <p>8A. THUNDER AND RAINFALL 2 sharp cracks of thunder (quick cued) precede the rainfall, which graduates into a drenching downpour & occasional thunder.</p> <p>8B. EXCITED CROWD ANGRY 2:55 Boos, hisses, yells; a riot, etc.</p> <p>9A. EXCITED CROWD (Cont. 2:55) Excitement following a home run.</p> <p>9B. CHEERING CROWD, 1:45 and APPLAUSE, 1:35</p> <p>10A. ANNOYED BABY, crying</p>	<p>10B. TERRIFIED WOMEN SCREAMING, 2:55 First 1, then 3, then group</p> <p>11A. CONFUSION, VOICES 2:55 Sounds of general confusion. (Jury in courtroom scene, theatre lobby)</p> <p>11B. LAUGHING CROWD 2:55 Spontaneous laughter of happy crd.</p> <p>12A. AUTOMOBILE HORMS 11 cuts :06-:15. Virtually every imaginable type of horn from 1907 squeak to latest limousine. Trucks.</p> <p>12B. SIGNALS 1) Telegraph key 1:45. 2) Radio Beam 1:50. (News report, Sea)</p> <p>13A. FIRE ENGINES, SQUAD CAR 1) Fire engines coming to stop :17. 2) Engines pumping :32. 3) Engines departing :26. 4) Engines passing by :25. 5) Police cars, siren :23.</p> <p>13B. BELLS AND SIRENS 1) Automatic Fire Alarm Bell :15. 2) Police Siren :52. 3) Fire Siren :35. 4) Motorcycle start with siren</p> <p>14A. TRAFFIC NOISES (3:00) Recorded in Times Square, NYC</p> <p>14B. CLOCK STRIKING and CHURCH BELL 1) Big Ben striking 12 strokes :53 2) Big Ben striking quarter hour :12 3) Church Bell Tolling :55</p> <p>15A. WIND - 3:00. - At low a mild breeze; Loud, a storming wind</p> <p>15B. RAINFALL - 3:00 - At low a spring shower. Loud, soaking rain</p> <p>16A. RIFLE SHOTS 1. 12 ricochetting shots :30. 2) 3 shots. 4) Distant rifle shots with echoes :15. 5) Mixed rifle & pistol shots & hand grenade bursts :30.</p> <p>16B. MARCHING FEET, 1:15 RACING CARS, 1:05 By fading latter in & out, gives effect of racing around track.</p> <p>17A. FAST PASSENGER TRAIN 1) Whistle :08. 2) Train running with clicking of wheels 2:35</p> <p>17B. HORSES - HORSE & WAGON At fast tempo, effect of horse and carriage :58. 2) Horses gallop by :58. 3) Horse gallops quickly by :15.</p>	<p>18A. PARADE - 3:00 Replete with drums, bands, marching</p> <p>18B. DOGS AND SHEEP 1) Barking of Dogs in Kennel 1:05 2) Baa-ing of Sheep, :55</p> <p>19A. MACHINE GUNS & SHELLS 1) Machine gun, rapid fire :22. 2) Single machine gun burst :03. 3), 4) same. 5, 6) Whistling shell & burst. :07. 7) Continuous whistling shells & explos.</p> <p>19B. FANFARES 1) End title music (lavish ending by brass section) :14. 2) Opening music :03 (group of horns). 3) Musical fanfare :08. 4) Full orchestral ending :22. 5) Short orch. ending :05. 6) Orch. Grand Finale :07. 7-9) Orch. end mus.</p> <p>20A. BATTLE - 3:00 (contin.) Machine guns, whistling shells, falling shrapnel, bursting grenades, etc.</p> <p>20B. FANFARES 1) Orchestral ending :08. 2) Newsreel ending :07. 3) Orch. ending :08. 4) Extended closing :10. 5) Orch. closing :07. 6, 7) Trumpets :04. 8) 3 Trumpets, drums, and Finale :05.</p> <p>23A. BABIES CRYING 1) Babies in maternity ward before feeding 1:25. 2) Two babies, 1 crying hard, other slightly :37. 3) Two babies, 1 in background :50.</p> <p>23B. ANIMAL ROARS 1) 2) Tiger roaring & snarling :15, :18. 3) Lion :11. 4) Orangutan :13. 5) Chimpanzee & Orangutan :10. 6) Several chimps :13. 7) Gibbering Apes :04, 8, 9) Gibbering Gibbon :03, :08. 10) Lion.</p> <p>24A. MUSICAL FANFARES 1) Royal fanfares :30. 2, 3) Court Fanfares :17, :10. 4) Trumpet fanfare :14. 5) Court fanfares :15. 6) Finale :10. 7) Court Finale :11. 8) 3 Trumpets fanfare 9) Finale :03. 10) Dramatic fanfare :07</p> <p>24B. PLANES, 3-MOTOR & SINGLE 1) Start of motors :08. 2) Same, idling & take-off :25. 3) Twin motor plane takes off. 4) Zooming through the air :28. 5) 2 motor landing from distance, taxiing & idling to stop :35. 6) Start of single motor, idling & take-off :15.</p> <p>25A. EARTHQUAKE & AVALANCHES 1) Earthquake rumbling :40. 2) Avalanche & crackling fissures of earth :20 3) Crumbling walls & avalanche :18. 4) Lava :20. 5) Small avalanche, rocks & earth :25. (Coal mine disaster)</p>
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26A. AIRPLANES

1) Start motor & take-off :27 (with quick cue into 2) Plane in Flight 1:37. (Noise of plane as heard by passengers inside. Shifting wind changes are discernible). 3) Landing and coming to a stop :30.

26B. NEW YEAR'S NOISE - 3:00
Horns, crowds, shouts, celebration

27A. BUS, STEAMSHIP

1) Bus leaving with sound of air-brake release & continuous running :40 (To get sound of bus stopping, gradually stop the turntable.) 2) Steamship sailing, crowds saying goodbye, sound of Chinese gong, whistles blowing :45.

27B. FOREST FIRE - 3:00

Flames crackling, trees snapping. Can also be used for burning house.

28A. CLOCK STRIKING

1) Mantlepiece clock, 1-12 strokes :25. 2) Grandfather clock " " :25. 3) Clock strikes 1-12. :20

28B. GUN SHOTS: NAVAL, TANK

1-3) 16-inch Naval gun shot :02 ea. 4) 16" Naval gun salvos :35. 5) Anti Aircraft Guns :40. 6) Anti-tank

29A. BELL - GONG

1) Ship bell with quick cues, 1 to 8 bells :50. 2) Chinese Gong, 1 str. :02. 3) Same 2 strokes :07 4) same 3 strokes :16. 5) Large Hindu gong

29B. BELL, BUZZER, TELE-
PHONING

1,2) Telephone Bell, 2 rings :07 ea. 3) Automatic Bell, 3 rings :13. 4) Telephone Buzzer, 2 buzzes, :05. 5) Door Bell, 2 rings :05. 7) Door Buzzer, 2 buzzes. 8) Dial number, busy signal, close phone :12. 9) Pick up phone, dial number, sound of ringing :20.

30A. AIR RAID

Alert, sirens, planes overhead, bursting bombs, etc. 3:00

30B. WOLF, POLICE DOG

1) Wolf howl :10. 2) Wolf howl & 3 short barks :10. 3) same 4) Police dog barking :20. 5) Police dog yipping & whining :20. 6) Police dog struggling with intruder :20.

32A. SUBWAY TRAIN & Turnstiles

1) Local pulling into station :18. 2) Express rolling by station. 3) Local pulling away from station :20. 4) Local cars coming into station. 5) Locals going out :28. 6) One turnstile :03. 7) Turnstiles :30.

32B. ELEVATED TRAIN & Turn.

7 cuts. Same effects as 32A but for elevated trains instead of subway. (To effect the sound of a station, combine cuts 1) and 7))

SOUND EFFECT RECORDS, CONTINUED

33A. INDIANS

1) Indian yells & war cries :18. 2) Indian War Dance (Gourds, Rattles & Tom Toms :30. 3) Indian Feast Dance (Tom-Toms).

33B. EXPLOSIONS

1. Anti-Aircraft with puffs of shrapnel :15. 2) same 3,4) Explosion :03 ea. 5) Whistling Incendiaries :07. 6) same. 7) Background of Anti-Aircraft gun :03. 8) Same with many guns :30. 9) Explosions of Anti-Aircraft :12. 10) Loud Explosions :10. 11) Whistling Shells & 2 bursts :06. 12) 1/2 ton Bomb whistling and burst :10.

34A. MOTORCYCLES

1) Motorcycle starts, shifts gears, pulls away :15. 2) Cycle coming to stop with siren :11. 3) Same as 1) :18. 4) Cycle screeching to stop & sirens blowing :15. 5) 2 cycles same as 1) :17. 6) 2 cycles same as 4) :16. 7) 2 cycles passing by, sirens screaming :12.

34B. SQUAD CARS

1) Car starts, shifts gears, pulls away :17. 3,5,7) same. 2,4,6) Car coming to stop, brakes screeching :08. 8) Squad car coming to stop, siren, & screeching brakes :11. 9) Squad car passing by, sirens screaming :12. 10) Same as 2.

36A. NEWSPAPER PRINTING

1) Newspaper Press, Start, Running & Stop 1:07. 2) Linotype Machine, :52. 3) Wire-photo Machine :38.

36B. SENDING & RECEIVING NEWS

1) Teletype Printing Machine 1:10. 2) Battery of Teletype receivers :40 3) Teletype transmitting, :48.

37A. PLANES

1) 5 planes taking off :43. 2) Bomber taking off :30. 3) Twin-motor transport flying overhead :40. 4) 1 Motor, start, idle, take-off :50.

37B. PLANES

Tri-Motor, cranking propeller, sound of next propeller winding up & stops :45. 2) 3-motor plane take-off :30. 3) 2-motor plane take-off. 4) Same as 2) :49.

40A. CONSTRUCTION SOUNDS

1) Pneumatic hammer on Steel plate :17. 2) Several drills used :50. 3) Generator, start, pick up speed & running :52. 4) Generator running

40B. TRAFFIC

1) Traffic jam, auto horns, crowd murmurs 1:45. 2) Two auto horns blowing excitedly :47. 3) Car with siren passing :26.

41A. HARBOR NOISES

1) Harbor background, whistles, lap & wash of water near dock 1:28. Harbor background with Bell Buoy

in foreground, whistles in background, lap of water.

41B. BOAT WHISTLES

9 cuts, all different. Steamers, Tugs, Ferries, etc. :05 to :13

42A. TUNING

1) Tuning squealing radio (old type) :25 2) Tuning radio with static :32. 3) Tuning shortwave radio with static :27. 4) Tuning up orchestra :45.

42B. INDUSTRIAL SOUNDS

1) Automatic feed punch press :50, :15. 3) Same with air blast :18. 4) Electric Drill :54.

44A. DRUMS, CYMBAL, RIFLE VOL.

1) Drum corps :52. 2-4) Trapeze effect, drum roll & cymbal crash :50. 6) Execution drum & volley of rifles :33.

44B. BELLS, HORNS, SIRENS

1) Country Fire alarm :15. 2-4) Klaxon horn, 3 short blasts :07 ea. 5) Same, 1 long blast :23. 6,7) Burglar alarm :24. 8) Siren, prison type :15.

46A. MARCHING

1) Command to march :04. 2) Marching men (even tempo) 1:00. 3) Same (Broken tempo) :25. 4) Marching, double quick

46B. BOMBS, GUN BURSTS

Depth bomb explosions :20 5) Whistling bomb explosion :10 6. Distant Gun

47A. TRAINS

1-3. Locomotive coming into & pulling out of station. 4) Freight train :40.

47B. TRAINS

1) Streamliner approaches and passes 2) Steam train approaches and passes

51A. AUTOMOBILES - A & B

1) Car starting & pulling away :22. 2) Same, then pulling to stop, brakes on. 3) Car stops, opens door & pulls away. 4) Car passes by blowing horn :27.

54A. BAGPIPES

1) "Loch Lomond" (Ballad) 1:08. 2) Scots That Hae Wi Wallace Bled (Ballad) 1. 3) "Lord Lovat's Lament" (Lament) :49.

54B. 1) "Mac Cloud's Reel" (Scotch Reel 1:06). 2) "The Blackbird" (Irish) 3) "The Campbells are Coming":56.

56A. BIRD CALLS

1) Whippoorwill :56. 2) Canary :58 3) Nightingale :56.

56B. 1) Bob White :55. 2) Red Cardinal :55. 3) Robin :55.

57A. MUSIC BRIDGES & FANFARES

1,2,3) Music Bridge :09, :18, :19. 4) Trumpet Fanfare 5) Fanfares with drums :09. 6) Same as 5). 7) same 4).

57B. ROCKET SHIP TAKING OFF

58A. MULE BRAYING - 7 cuts

Can also be used to cause laughter. The sounds are very funny. 3 @ :20, 4 @ :05

58B. GUN SHOTS, FIRE-CRACKERS

1,2) Gun shot Battle in tunnel :10. 3) Same outdoors :13 4) Fire crackers :20 5) Cannon Barrage 1:00.

SOUND EFFECT RECORDS, Cont'd.

59A. CONTINUOUS THUNDER 2:00
 59B. BIRDS 2:40
 63A. CRICKETS & FROGS 3:00
 63B. WATER WELL DRILLING
 (or oil well) 3 cuts. Drilling with
 Diesel engine in background
 65A. WATER LAPPING & Swishing
 Good for paddling a canoe
 65B. SURF - & lap & wash of water
 66A. GASOLINE PUMP and (:40)
MODEL A FORD 1:30

66B. CHILDREN IN PLAYGROUND

Hall bell sounds in background; the
 children line up, march into class.

67A. STREET PIANO - 2:55
 "Toreador Song", Carmen
 67B. CALLIOPE - 2:55
 "Royal Decree March"

68A. STREET PIANO - 2:55
 "Onward Christian Soldiers"

68B. CALLIOPE - 2:55
 "Entry of the Gladiators". March

77A. CARILLON CHIMES

1) It came upon the Midnight Clear"
 1:00. 2) "Shepherd's Christmas
 Song" 1:10. 3) "I Saw 3 Ships" :50
 77B. 1) Gloria in Excelsis Deo 1:00
 2) "Boar's Head Carol" 1:00
 3) "Sleep Little Dove" 1:10

78A. MONKEY ORGAN

1) This Little Piggie Went To Market :40. 2) Wearing of the Green:40
 3) Miserere :40. 4) Polish Polka "
 78B. :40 each. 1) Il Trovatore. 2)
 There's Something About A Soldier
 3) My Song of the Nile. 4) Polka

80A. DRUM ROLLS

1) Regulation Street March 1:04
 2) Funeral Procession 1:27
 80B. 1-4) Snare Drum roll with
 following endings: 1) Rimshot. 2)
 Cymbal. 3) Bass Drum 4) Rim shot
 & Cymbal :10 ea. cut. 5) Long snare
 drum roll for execution :40. 6) Long
 open tenor drum roll for exec. :43.

85A. HORSE AND CARRIAGE

1) Starting :15. 2) Running 1:40 3)
 Halt :22.

85B. MOOD MUSIC

1) Dance Afro Chant 1:30. 2) Same,
 Part 2, :45. 3) Scenic Sands :30.

86A. JET PLANE

1) Start, blast of jet exhaust. 2)
 same plus take-off & landing. 2:54

86B. WESTMINSTER CHIMES

1-4) 1/4 hour to 1 hour. 5) 12 str.

88A. STREETCAR, GENERATOR
& OLD CARS

1) Streetcar stops & starts 3) Gen.
 4) Old fashioned car runs & stops

88B. AUTOMOBILE HORNS - 12 c.91A. AFRICAN DRUMS WITH
NATIVE CHANTS 2:50

91B. As above. 1) Drums 1:15. 2)
 Native Work Chant 1:01. 3) Native
 Choral Group :38.

92A. HARP MOOD MUSIC

1) Minuet 1:35. 2) Cadenza Bridge
 :30. 3) Mysterious Bridge :10. 4)
 Melodic Bridge :15.

92B. 1) Reverie 1:37. 2) Modern
 Harp Bridge :28.

43A. CANNON SHOTS

1) 1 shot :02. 2) 8 shots :30. 3) 4 shots
 with distant explosions :22. 5) 1 shot
 with command to fire :06. 6) Cannon
 shots :09. 7) Barrage :18.

43B. FELLING TREE

1) Sawing tree 1:05. 2) Chopping tree
 :16. 3) Tree Crash :03. 4) Sawing and
 chopping followed by warning yells and
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 :05.

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AUTHENTIC LP SOUND EFFECT RECORDS

The following Sound Effect Records are a new series of long playing, high fidelity 12" 33 1/3 R.P.M. records. The first four albums (2001 to 2004A) contain approximately 150 of the most wanted sound effects

2001. Side A.

1. Marching Band Crowd.
2. Babbling Crowd
3. Ping Pong Game.
4. Baby Crying.
5. Stall Show-er.
6. Door Opening - Closing.
7. Washing Machine
8. Bowling Strike (4).
9. Bowling Background.
10. Power Mower.
11. Applause (3bursts).
12. Restaurant Background with laughter.
13. Laughing Crowd.
14. Children's Playground.
15. Fireworks with Crowd Background.
16. Police Siren.
17. Fight Scene.

Side B.

1. Pealing Bells.
2. Car Skid and Crash.
3. Fire Crackers.
4. Air Raid Sirens.
5. Sport Car - Start and Take-off.
6. Sport Car Coming In And Stopping.
7. Clap of Thunder And Rain.
8. Viscount Passing By.
9. same.
10. Helicopter Take Off.
11. Helicopter Passing By.
12. Helicopter Landing.
13. Steam Engine: Whistle, Bell, Stopping.
14. Steam Engine - Going Off.
15. Steam Engine - Whistle, Bell.
16. Diesel: Horn, Pulling Into Station And Stop.
17. Diesel - Approach, Pass By.
18. World War I Battle

2002. Side A.

1. Westminster Chimes: Quarter Hour.
2. Same, Half Hour.
3. Same, Three-quarter hour.
4. Same, One Hour.
5. Same, Twelve Strokes.
6. School Bell.
7. Angelus Bell.
8. Tolling Church Bell.
9. Babbling Brook.
10. Sheep, small Group.
11. Sheep, Large Group.
12. Large Dog Barking.
13. Cows.
14. Shotgun - One Shot (Outdoors).
15. Same, 2 shots.
16. Shotgun - One Shot (Indoors).
17. Same, 2 Shots.
18. Rifle Shot, 1 Shot (Outdoors).
19. Same, 2 shots
20. Rifle Shot, 1 Shot (Indoors).
21. Same, 2 Shots.

Side B.

1. Carousel Music ("Matinata").
2. Traffic Jam.
3. Diving In Water (1 Splash).
4. Same, 2 Splashes.
5. Whispering Crowd.
6. Wind.
7. Large Mantle Clock - 12 Strokes.
8. Large Mantle Clock Ticking.
9. Small Mantle Clock - 12 Strokes.
10. Alarm Clock Ticking.
11. Large Chinese Gong, 1 stroke.
12. Same, 2 Strokes.
13. Small Chinese Gong, one Stroke.
14. Same, 2 Strokes.
15. Shimmering Cymbal Clash, 1 stroke.
16. Same, 2 strokes.
17. Tympani Roll, 1 Stroke.
18. Same, 2 Strokes.
19. Monkey Organ ("In The Good Old Summertime").
20. Horse Whinnying, 3 Whinnies.
21. Horse Galloping Up, Whinnies and Leaves.
22. Start of Car Ignition - 2 starts, '56 Pontiac.
23. Start of Car Ignition and Revving of Motor ('56 Pontiac).

2003. Side A.

1. Calliope - Barnum and Bailey Favorite March.
2. Crickets and Small Frogs in Pond (Play At Low Level).
3. Crickets - Background.
4. Locust (Single).
5. Reveille (Bugle Call).
6. First Call (Bugle Call.)
7. Taps (Bugle Call.)
8. Women Talking - Confusion.
9. Women Laughing.
10. Women - small Group Giggling.
11. Car Door Closing, Start of Car, Pulling Away.
12. Fast Starting of Car and Running.
13. Wood Planer.
14. Buzz Saw.
15. Glass Crashing
16. Plate Glass Crashing.

Side B.

1. Door Chime - 1 Stroke.
2. Door Chimes - 3 Strokes.
3. Cuckoo Clock, 1 to 12 strokes.
4. Vacuum Cleaner (Play at Low Level).
5. Sewing machine

2003. Side B. (Cont'd.)

6. 90 mm. Tank Gun, 2 shots.
7. 95 mm. Gun, three shots.
8. 120 mm. Gun, three shots.
9. 155 mm. Howitzer.
10. Machine Gun Bursts.
11. Machine Gun Bursts (close-up).
12. 6 1/2 Rocket - Fired on Ballistics Rail.
13. Street Piano "East Side West Side".
14. Baby Cooing.
15. Baby Laughing.
16. School Hand Bell.
17. General Confusion of Voices - Men.
18. Angry Crowd - Men.

2004A. Side A

1. Boeing 707 Starting, Idle; Boeing Jet Taxiing to Runway and Take Off.
2. Boeing 707 Jet In Flight (Interior).
3. Boeing 707 Jet Landing, Tires Screeching, Taxiing Into Concourse, Engines Shut Down.
4. Spanish Street Piano (Dulcimer).
5. Lion Roaring.
6. Destroyer's Horn (Alarm).
7. Manual Cash Register Opening, Dropping Money In, Drawer Closing.
8. Same.
9. Cash Register Opening, Taking Money Out.
10. Same, Dropping Money In.
11. Supermarket Cash Register, Ringing Up Sales, Drawer Closing.
12. Same, Dropping Money In, Drawer Closing.
13. Department Store Cash Register Opening and Closing.
14. Same.
15. Same
16. Adding Machine.
17. 2 Typewriters.

Side B.

1. Missile (Corporal).
2. Missile (Dart).
3. Missile (Dart, 3)
4. Missile (Hawk).
5. Missile (Honest John).
6. Missile (Honest John), Firing, Flight, Whistle Impact & Burning.
7. Factory Noises.
8. Children, Swimming Pool.
9. Tropical Birds.
10. Chimpanzee Screaming.
11. Bird Pet Shop.
12. Monkey Chatter and Screaming.
13. Young Elephant Growling, Trumpeting Twice
14. Bull Elephant Trumpeting.
15. Air Hammer

2004. Authentic Silent Movie Music

11 typical cinematic "moments" from "Hearts and Flowers" to a tense "Hurry". Includes Can Can and Cakewalk.

2005. Authentic Coinola Sampler

10 tunes recorded on the early American version of the jukebox, an actual 6-instrument Coinola.

2006. Authentic Railroad Sounds Diesel and Steam Locomotives

2007. Authentic Calliope Music

A fine electric Calliope playing wonderful "Big Top"

2008. Authentic Carousel Music

All the nostalgic merry-go-round tunes played on a colorful original Bank Organ. Real Americana!

2009. Authentic Chime and Vibraharp

A golden dozen of the best loved Christmas hymns and carols incl.: Silent Night, First Noel, etc.

2010. Authentic Harp Music

A sentimental bouquet of 14 favorite songs.

2011. Authentic Fife and Drum March Music

Traditional and modern military music played to perfection by the St. Joseph's Jr. Fife & Drum Corps.

SHOW RECORDS

In order to facilitate the director's task of selecting sound effects and musical background for plays, we have compiled the following list with the suggested effects next to them. In many cases, the sound effects are the same for one show as for another as they are selected from our regular library. For musical background, selections are made from various musical libraries at regular list prices.

In many instances however, there is a SPECIAL set of records that was made especially for that show. These may be sound effects, or music, or both. When this Special record does not contain all needed effects, another record is suggested with it. Thus "M" denotes Music records, "S" is for regular Sound Effects and "SP" is for Special Show records. The suggested effects were prepared by the manufacturer, thus we do not know what is on each record. Please note also, that we do not stock the music or the Special records. These will be drop shipped directly to you by the manufacturer, within a day after we receive your order. (All records are 10", unless designated 12".)

In order to avoid confusion, each Show Record Catalog Number is preceded by the letter "s". Thus s77 (the records for "Male Animal") are not the same as record number 77 (Carillon Chimes Sound Effect Record).

S1.	Abe Lincoln In Illinois	2S	S49.	Guardsman, The	4S	S103.	Patriots, The	1M, 4S
S2.	Adding Machine, The	1M, 8S	S50.	Hasty Heart	1S	S104.	Peg O' My Heart	3S
S4.	American Way, The	2SP, 1S	S51.	Heart of a City	1SP, 4S	S203.	Period of Adjustment (12")	1SP
S165.	Anastasia (12")	1SP	S52.	Heartbreak House	3S	S105.	Petrified Forest, The	4S, 1SP
S6.	Annie Get Your Gun (12")	1SP	S53.	Heaven Can Wait	2S	S106.	Petticoat Fever (12")	1SP
S7.	Annie Laurie	3S	S54.	Heavenly Express	3S	S107.	Philadelphia Story	1M, 1S
S166.	Anniversary Waltz (12")	1SP	S55.	Heiress, The (12")	2SP	S108.	Picnic (12")	1SP
S194.	Army Bugle Calls (12")	1SP	S56.	High Tor	4S	S109.	Plough & the Stars	5S
S167.	Around the World (12")	1SP	S57.	Holiday For Lovers (12")	1SP	S110.	Post Road	1SP
S211.	Auntie Mame (12")	1SP	S58.	Home of the Brave	2S	S172.	Purple Dust	1SP
S8.	Bachelor Born	3M, 2S	S59.	Hope is a Thing with Feath.	1SP	S114.	Ramshackle Inn	4S
S9.	Barker, The	4S	S199.	Hungarian Love Song (12")	1SP	S115.	Rebecca	6S
S10.	Barrets of Wimpole St.	1S	S60.	Idiot's Delight	2S	S191.	Rebel Without A Cause (12")	1SP
S11.	Bell for Adano, A (12")	1SP	S61.	Innocents, The (12")	3SP	S116.	Respectful Prostitute	2S
S195.	Ben Hur (12")	1SP	S62.	I Remember Mama	2S	S204.	Rocket In His Pocket, A	1S
S12.	Berkeley Square	4S	S63.	January Thaw	3S	S205.	Roman Candle (12")	1SP
S13.	Billy Budd	4S, 1SP	S64.	Joan of Lorraine	3 M, 1S	S117.	Romeo and Juliet	2S
S14.	Bishop Misbehaves	4S	S65.	Journey's End (12")	1SP	S118.	Rope, The	1S
S15.	Blythe Spirit	2S, 1M	S66.	Julius Caesar	4S	S186.	Rose Tattoo, The	2S
S16.	Boy Meets Girl	4S	S67.	Kind Lady	1M	S119.	R. U. R.	2S
S168.	Brothers Karamozov (12")	1SP	S68.	Kiss the Boys Goodbye	3S	S120.	Sea Gull, The	1M, 4S
176.	Bus Stop	3S	S69.	Lady in the Dark	5S	S122.	Seventh Heaven	4S
S18.	Capt. Brassbound Conversion	5S	S71.	Lady's Not For Burning (12")	1SP	S124.	Shining Hour, The	2S
S169.	Cat on a Hot Tin Roof, A (12")	1SP	S72.	Lady Precious Stream	3S	S125.	Showdown At Sawtooth	3S
S20.	Ceiling Zero	4S	S73.	Late Christopher Bean	1S	S173.	Sholem Aleichem (12")	3SP
S21.	Cheaper by the Dozen (12")	2SP	S181.	Life With Mother	1S	S126.	Skin Of Our Teeth, The	5S
S22.	Cherry Orchard, The	5S	S182.	Light Up The Sky	1S	S127.	Skipper Next to God	2S
S23.	Come Back Little Sheba	4SP	S183.	Little Women	1S	S128.	Sleep Of Prisoners, A (12")	2SP
S24.	Command Decision	4S	S184.	Long Watch, The	2SP	S129.	Sound Of Hunting	2S
S25.	Corn Is Green, The	1SP	S75.	Love Rides The Rails	2M, 2S	S130.	Spider Island	3S
S177.	Crucible, The	2S	S76.	Macbeth	3S	S131.	Squaring The Circle	1SP
S26.	Cry Havoc	5S	S77.	Male Animal, The (12")	1SP	S132.	Stage Door	1S
S27.	Cuckoos on the Hearth	1SP, 4S	S79.	Margin For Error	4 M, 1S	S133.	Star Wagon	1SP
S28.	Dark of the Moon	2S	S201.	Major Barbara (12")	1SP	S134.	Story for a Sunday Eve. (12)	3SP
S29.	Dear Ruth (12")	1SP	S80.	Member of the Wedding	2S	S135.	Strange Bedfellows (12")	2SP
S196.	Death of Bessie Smith (12")	1SP	S81.	Men Must Fight	6S	S136.	Streetcar Named Desire (12)	4SP
S30.	Death of A Salesman (12")	4SP	S82.	Moon Is Blue, The	1S	S137.	Street Scene	6S
S170.	Desk Set	2S	S83.	Morning Star	2SP	S138.	Summer and Smoke	5SP
S175.	Desperate Hours (12 & 10)	3SP	S84.	Mousetrap, The	1SP	S207.	Sunday In New York (12")	3SP
S197.	Dial M for Murder	1S	S85.	Mrs. McThing	1SP	S208.	Tall Story (12")	1SP
S190.	Diary of Anne Frank (12")	2SP	S86.	Mrs. Minniver	4 M, 1S	S139.	Teahouse of the August Moon	1SP
S33.	Double Door	5S	S87.	Mr. & Mrs. North	3S	S140.	Ten Little Indians (12")	1SP
S34.	Dream Girl	4 M, 2S	S88.	Mr. Roberts	1SP	S174.	Tevya and His Daughters (12)	1SP
S35.	Enchanted, The (12")	2SP	S193.	My Heart's in the Highland	1SP	S209.	The Rivalry (12")	1SP
S36.	Eve of St. Mark (10, 12")	1S, 1SP	S89.	My Sister Eileen	2S	S142.	There Shall Be No Night	5S
S200.	Everybody Loves Opal (12)	1SP	S90.	My Three Angels	2S	S143.	Thieves' Carnival (12")	3SP
S38.	Family Portrait (12")	2SP	S91.	Native Son	5S	S144.	Three Men On A Horse	1SP
S178.	Father Malachy's Miracle	1SP	S92.	Night Must Fall (12")	2SP	S145.	Thunder Rock	3S
S39.	First Legion (12")	2SP	S212.	Night of the Iguana, The (12")	1SP	S146.	Time Of Your Life	1S
S198.	First Love (12")	1SP	S94.	Noah	4S	S148.	Tonight At 8:30	1M, 3S
S179.	Fog Island	3S	S202.	Nine Girls	1SP	S149.	Twentieth Century	3S
S40.	Foolish Notion	1SP	S171.	No Time for Sergeants (12")	1SP	S206.	Under the Sycamore Tree (12")	1SP
S41.	For Love Or Money (12")	1SP	S95.	Of Mice and Men	3S	S189.	Visit to a Small Planet (12")	1SP
S42.	George Washington slept here	5S	S185.	O Men, O Women	2S	S210.	Wayward Saint, The	2SP
S43.	Ghost Train (12")	1SP	S96.	Ondine	6SP	S188.	Who was lady I saw you with	12 1SP
S44.	Glass Menagerie, The	3SP	S192.	Orpheus Descending (12)	1SP	S157.	Wings Of The Morning	2S
S45.	Golden Boy	4S	S97.	Outward Bound	4S	S158.	Winterset	2S
S46.	Goodbye My Fancy	3M	S98.	Our Town (12")	1SP	S161.	Yellow Jack	6S
S47.	Grammercy Ghost	3S	S99.	Over 21 (12")	1SP	S162.	You can't take it with you	1S
S180.	Grass Harp, The	3S	S100.	Parlor Story	2S	S163.	You Touched Me	1M, 7S
S187.	Great Sebastian, The	1SP	S102.	Paths of Glory (12")	2SP	S164.	Youngest, The	2S

Scenic Paint

PARAMOUNT'S SCENIC PAINTS AND DYES are noted for their fine quality and brilliance. Colors are standardized to a high degree that assure you the same color each time you purchase paint.

PREPARED COLORS

All of our regular colors (P1 to P46) can now be purchased as PREPARED COLORS, which are paints already mixed with a special cold water size binder. Easy to prepare, by adding water to the dry powder, slowly mixing till it has a good covering consistency (about 2 pints water to a lb. of paint, or a gallon of water to 5 lbs. paint). It requires no boiling, thus there is no odor of glue. Practical, handy and efficient, it is especially convenient where there are no facilities to heat glue for sizing. (Regular colors are more economical.)

FAST DELIVERY

Shipment is made within 5 days since all paint is stocked on our premises. We keep over six tons of color on hand. While paint orders are relatively heavy, we checked with Republic Carloading (Shippers) and are listing the following minimum freight rates as a guide to show you how reasonable shipping is from New York. Rates are as of Aug. 3, 1964 and are per 100 lbs. (rate for 60 is same as for 100) & are intended only as a guide.

Birmingham, Ala.: \$3.22; Chicago, Ill.: \$3.01; Denver, Colo.: \$4.23; Houston, Texas: \$4.27; Miami, Fla.: \$3.77; New Orleans, La.: \$3.81; San Francisco or Los Angeles, Calif.: \$6.70; Seattle, Wash.: \$6.70.

SAMPLE COLOR CHART

1" x 3" painted strips of paper with colors P3 to P45 will be sent free on request.

NEW QUANTITY DISCOUNT OFFER

As of September 1, 1964, we have instituted a new offer to those who use paint in large quantities. If you purchase fifteen (15) 25 lb. bags of paint, in any color from P1 to P45, regular or prepared, in one order, we will allow a ONE THIRD DISCOUNT off our already low prices. Note our regular schedule of discounts in the price list. These discounts apply to regular and prepared colors (P1 to P45), Dyes (P51 to P79) and Paint Kits. There is NO discount on P46, Glues (P47 to P49c), Paint Brushes, Glue Pots, or P80 to P97.

NEW PACKAGING

We now pack all 5 lb. sizes of paint in corrugated boxes. This insures safer delivery, keeps the paint cleaner and is easier to store. This new type of packaging will apply only to the 5 lb. size.

<u>BLACK</u>	P1. Ivory Drop Black. Intense	<u>WHITE</u>	P35. Permanent White. Intense
	P2. Regular Black (Hercules Bl.)		P36. Zinc White. Metallic White
<u>BLUE</u>	P3. Italian. Sky, bright, aqua	<u>GRAY</u>	P37a. Medium Grey
	P4. Ultramarine. Bright, medium		P38. Chrome Light Yellow. Bright
	P5. Cobalt. Bright, dark		P39. Chrome Med. Yellow. Golden
	P6. Celestial. Dark, grey-blue		P40. Chrome Dark Yellow. Dk. Golden
	P7. Prussian. Intense, navy		P41. Primrose or Lemon. Brilliant
<u>BROWN</u>	P8. Raw Siena. Lt. Yellow Brown		P41a. Milori Yellow. An Orange Yellow
	P9. Burnt Siena. Warm, med. red br.		P41b. Milori Yellow Orange. Yellow orange
	P10. Raw Umber. Med. greyed-brown		P42. Yellow Ochre. Lt. brownish yellow
	P11. Burnt Umber. Dark greyed-brown		P43. Golden Ochre. Gold. brownish yellow
	P12. Van Dyke. Very Dark, intense.		P44. Light Dutch Pink. Grayed, yellow
<u>GREEN</u>	P13. Chrome Light Green. Light		P45. Dark Dutch Pink. Dark, grayed yell.
	P14. Chrome Medium Green. Medium	<u>WHITING</u>	P46. Bolted Whiting. Very white
	P15. Chrome Dark Green. Dark	<u>GLUES</u>	P47. Ground Carpenter Glue
	P16. Emerald Green. Brilliant, med.		P48. Flexible Glue. (Slab)
	P17. Hanover Green. Brt. yell. gr.		P48a. Wheat Paste
	P18. Malachite Green. Dark, intense		P49. Dextrine or Cold Water Size
<u>ORANGE</u>	P19. French Mineral Orange. Bright		P49a. Flake Glue
<u>PURPLE</u>	P20. Violet Lake. Bluish		P49b. Gelatine Glue. Highest Quality
	P21. Purple Lake		P49c. Gum Arabic (Acacia)
<u>RED</u>	P22. Light Vermillion. Medium		P50. Prepared Priming White
	P23. Dark Vermillion. Chinese Red	KITS	
	P24. Turkey Red. Deeper, med.	<u>REGULAR</u>	PK1. 5 lbs. ea.: P1, 3, 4, 8, 11, 14, 25, 35, 39
	P25. Permanent Light Red. orange red		25 lbs. P46. 10 lbs. P47
	P27. Scarlet Lake. Dk. Orange red		PK3. 5 lbs. ea.: P1, 3, 4, 5, 8, 9, 11, 12, 14,
	P28. Rose Pink. Lake, blue red		15, 19, 22, 25, 29, 39, 42, 45. 10 lbs. 35.
	P29. Venetian Red. Brick, brownish		3 lbs. P21. 25 lbs. P46. 15 lbs. P47
	P30. Magenta Red. Intense, blue-red	<u>PREPARED</u>	PK2. 5 lbs. ea.: P1, 3, 4, 8, 11, 14, 25, 35, 39
	P31. Light Maroon. Medium blue red		10 lbs. P49
	P32. Dark Maroon. Dark blue red		PK4. 5 lbs. ea.: P1, 3, 4, 5, 8, 9, 11, 12, 14,
	P33. Light Solferino. Light blue pink		15, 19, 22, 25, 29, 39, 42, 45. 10 lb. P35.
	P34. Dark Solferino. Dark blue pink		3 lbs. P21. 25 lbs. P46. 15 lbs. P47

* * *

IMPORTANT: PLEASE NOTE! If Prepared Colors are not specified, REGULAR Colors will be sent.

ANILINE DYES

SCENIC DYES

Paramount's Scenic Dyes are water soluble. They are used for painting or dyeing draperies, muslin, canvas and permanent drops and scrims. A gallon of aqueous 2% solution will cover approximately 350 square feet. (approximately 2 1/2 oz. dye to gallon of water). To prevent spreading of the dye when painting, it is thickened accordingly with some substance such as Gum Arabic (considered best), Gelatine Glue, Dextrine or Starch. It is suggested that you size the material to be dyed with starch water. Starch seems to work best with dyes. When dyeing a large drop or piece of material, attach the top to a batten and raise the batten as you apply the dye. To avoid shrinking, attach the sides to vertical battens. Some scenic artists mix dyes with scenic paint; others mix dye with whiting. Of all colors, Italian Blue seems to bleed through more than any other. If you desire to paint over this color, block it with alum. If bleeding persists with any color, your only alternative is to paint over it with regular scenic paint. The stronger the solution, the more intense the color. Conversely, to achieve a pastel effect, use more dilute solutions. Thus, the possibilities that can be achieved with Scenic Dyes are enormous. Incidentally, these dyes are also soluble in Alcohol, Shellac and Lacquers of similar nature.

<u>BLUE:</u>	P51. Italian - aqua P52. Imperial - medium P53. Prussian - intense, navy P54. Ultramarine - bright, medium P55. Cobalt - bright, medium-dark P56. Celestial - dark grey-blue
<u>BROWN</u>	P57. Van Dyke - very dark, intense P58. Golden Brown
<u>BLACK</u>	P59. Deep Black
<u>GREEN</u>	P60. Jade - dark P61. Emerald - med. yellow-green P62. Patent - medium blue-green P62a. Moss - light yellow-green
<u>ORANGE</u>	P63. Orange Lake - a medium orange
<u>PURPLE</u>	P64. Purple Lake - reddish

<u>PURPLE:</u>	P65. Violet - bluish
<u>RED</u>	P66. Eosine - orange red P67. Pink - light fuchsia P68. Solferino - med. blue-red P69. Magenta - medium fuchsia P70. Dark Magenta - deep blue-red
	P71. Scarlet - light orange red P72. Poppy - med.-dark blue-red P73. Flag Red - dark orange red P74. Crimson - deep red
	P75. Maroon - dark blue-red P76. Lemon - brilliant P77. Topaz - medium yellow P78. Indian - lt. brownish yellow
<u>YELLOW</u>	P79. Golden - orange-yellow

BATIK DYES

Batik dyeing has long been used for painting fabrics. Essentially, the principle consists of treating the fabric with wax "stopper" lines, which must be continuous and must penetrate through the material. It must also be thoroughly dry so that the filling in dye color will not pass through or under the lines on both sides. The Dye solution is made as described above, but stronger. Add Gum Arabic as a fixative. Some artists add a few drops of 28% Acetic Acid to help develop the color. It is a good idea to test the color bath first with a scrap piece of material, allow to dry to make sure shade is correct. Beautiful results can be achieved with Batik Dyes. Articles have appeared in Life Magazine, Artists Magazines and other national magazines on the use of this process. Many people use Batik Dyeing and Painting as a hobby and it is taught in Art Departments and Adult Education courses. More information on Batik is available in libraries.

Please note that Batik Dyes require approximately five days to obtain; we may eventually keep these in stock, but for the immediate future, we do not plan to keep any inventory of these colors on hand.

<u>BLACK:</u>	P100. Black
<u>BLUE:</u>	P101. Turquoise Blue P102. Milling Blue - deep P103. Imperial Blue P104. Royal Blue P105. Navy Blue
<u>BROWN:</u>	P106. Light Brown P107. Golden Brown P108. Dark Brown
<u>GREEN:</u>	P109. Leaf Green P110. Jade Green P111. Emerald Green P112. Moss Green P113. Dark Green
<u>GREY:</u>	P114. Pearl Grey
<u>ORANGE:</u>	P115. Orange

<u>PURPLE:</u>	P116. Violamine P117. Violet
<u>RED</u>	P118. Scarlet P119. Red P120. Ruby P121. Rose Bengal
	P122. Lily Rose - rose pink P123. Rose - American Beauty Rose P124. Maroon
	P125. Magenta
<u>YELLOW</u>	P126. Lemon Yellow P127. Topaz Yellow P128. Indian Yellow P129. Golden Yellow

BATIK WAX: Available in 1/2 lb. or 1 lb.

ALL ANILINE DYES (SCENIC & BATIK) ARE AVAILABLE AS 1/4 POUND OR 1 POUND)

TINSEL OR FLITTER

Used for decorations, posters, etc. Available as Fine (a) or Course (b).

P92. Silver	P94. Red	P96. Green	P98. Violet
P93. Gold	P95. Blue	P97. Black	P99. Multi-Color

SCENIC PAINT BRUSHES

A. SCENIC LINERS

1. Finest Pure Black Bristle

In aluminum seamless ferrules securely fastened to clear, polished long hardwood handles.

Cat. No.	PB1	PB2	PB3	PB4	PB5	PB6	PB7
Size	1/4"	1/2"	3/4"	1"	1 1/4"	1 1/2"	2"
Hair Length	7/8"	1 3/32"	1 1/2"	1 11/16"	1 7/8"	1 15/16"	2 3/8"

2. Scenic White Fitches

Finest unbleached pure white bristle. Rustproof nickel plated seamless ferrules securely fastened to black, polished long hardwood handles.

Cat. No.	PB8	PB9	PB10	PB11	PB12	PB13	PB14
Size	1/4"	1/2"	3/4"	1"	1 1/4"	1 1/2"	2"
Hair Length	1 5/16"	1 13/16"	2 1/16"	2 3/8"	2 1/2"	2 11/16"	2 15/16"

(NOTE: The above liner brushes, PB1 - PB14, are a new addition to our catalog. These are manufactured for us by a different company than the one we used previously.)

B. LAYING IN BRUSHES

Finest Black Bristle in aluminum ferrules securely fastened to polished hardwood handles.

Cat. No.	PB15	PB16	PB17
Size	3"	4"	5"
Hair Length	3 1/16"	3 10/16"	3 1/2"

C. PRIMING BRUSHES

Cat. No.	PB20	PB21
Size	7" 70% Black Bristle	7" White, Cheap Masonry Brush
Hair Length	3 14/16"	3 5/16"



GLUE POT

Cast-aluminum pot distributes the heat evenly to prevent burning. The pot is encased in a steel jacket mounted on an air cooled base. Automatic thermostatic control provides constant working temperatures. (Temperature, which can be changed, is preset for glue when unit is shipped.) Equipped with cover, pilot light and adjustable thermostat. Air insulated to give maximum efficiency at minimum operating cost. Attractively styled, finished in black wrinkle enamel. Available in 2 sizes: GP1. 2 quart or GP2. 1 gallon (Both are 115 V A.C.)

BRONZE POWDERS

Bronze and aluminum powders are used to represent gold and silver in scene painting. They should be mixed with a heavy glue size (about a pound of glue to 3 gal. of water) for painting on cloth and wood. To prepare the water color mixture, first make a thick paste of the metallic powder with a little alcohol and heavy size water used hot, stirring it until it is smooth; then slowly add more of the size water until the desired consistency is obtained. Place the mixture on the stove and bring it to a boil, stirring constantly to make certain it does not burn. If properly prepared, bronze and aluminum paints are thoroughly liquid when warm, and quite stiff when cold. When they are being used they must be kept warm by frequent reheating. When painting on drops that must be folded or rolled, add a teaspoon of glycerin to a pint of liquid. If a metallic powder is to be mixed with scene paint, it must be prepared separately, according to the above directions, before it is added to the other pigment, otherwise it will separate out and flake off as soon as the paint is dry.

P80. Silver	P86. Copper
P81. Pale Gold	P87. Violet
P82. Rich Gold	P88. Light Blue
P83. Deep Gold	P89. Dark Blue
P84. Fire Red	P90. Light Green
P85. Red	P91. Dark Green

MISCELLANEOUS:

1. CHARCOAL STICKS - (Cat. #CS1) - 1/4" thick - Round - Medium Soft - 6" long - 50 to a box
2. BANANA BRONZING LIQUID - A fast drying vehicle and base for bronzing powders. (Cat. # BL1)

We can secure any item manufactured by Grumbacher, Inc., for you - including their brushes, oil colors, water colors, poster colors, casein colors, pastels, oil color sets, sketch boxes, palettes, knives, etc.

Scene Painting

by Mr. Wayne Bowman

College of William and Mary
Norfolk 8, Virginia

For general stage use, the most satisfactory painting is done with dry scenic colors mixed with size water. The scenic colors cannot normally be obtained locally, but through theatre supply houses, such as Paramount Theatrical Supplies. Size water is a mixture of water and glue. Ground glue is the most commonly used.

The glue must be melted by covering with water and heating in a double boiler. In most scene shops, a water bucket or lard can is used for the water, and the glue is placed in a somewhat smaller container. It is a good practice to place a block of wood under the glue container, so that it will not scorch if the water should boil dry. As a general rule, size water consists of one part of glue, by volume, to sixteen parts of water. Since glues vary in their properties, it is necessary to test size water in this manner: wet the thumb and forefinger in the size water, touch them and then separate them. They should feel slightly sticky. If not, add more glue. For surfaces subject to rubbing, such as platforms and stair railings, double-strength size water is used. However, if too much glue is used, it is wasteful; also the paint is likely to be too shiny.

Sizing the Flat

Before the flat is painted, the canvas must be sized, to tighten it and to fill the pores. The size coating is nothing but thin paint, about one part of whiting to three of size water. Whiting is used because it is the cheapest pigment. A little left-over paint should be added to tint the mixture; otherwise it is difficult to be sure that the surface has been covered. The size coating should be applied smoothly with a large brush and allowed to dry thoroughly.

Mixing Dry Pigments

Pigments should always be mixed dry, because they change color somewhat when wet. Pigments vary widely in price; therefore care should be taken not to use expensive pigments when inexpensive ones will do, especially in the base coat. The beginner is likely to mix too-intense colors. It is better to err in the other direction, since changes can be made later by spattering, etc. Whiting is the cheapest of the pigments, and much of it can be used to increase the bulk without lightening the color greatly. Experimentation on a small scale means economy later.

(Note: PREPARED SCENIC DRY COLORS are already mixed with a binder, ready for use. Add Color Powder in slowly with cold water accordingly, mix and stir well, until same has a good covering and painting consistency. Practical where there is no facilities or convenience of heating Glue for sizing. Handy for one time jobs which do not have too much handling; can be washed off again.)

Mixing Paint

A small amount of dry pigment should be placed in a paint bucket and the warm size water stirred into it. Use about three parts of size water to two of dry pigment. For most normal results, the paint mixture should sound watery when stirred. In fact, good painters mix by ear. One soon learns by experience just what proportions to use. Too-thin paint will not cover the surface well; too-thick paint will tend to fall off when it dries. For some techniques, experienced

painters deliberately use paint thinner or thicker than normal.

Not all the paint should be mixed at once. For one thing, whenever it is cooler than body temperature, it must be repeated. Then, too, unused dry pigment can be saved, but if it is already mixed with size water, it is not practical to reclaim it. If it becomes necessary to keep paint or size water until the next day, a little carbolic acid (Phenol) will keep the glue from deteriorating. The paint should be frequently stirred. This is because some pigments are heavy and sink, and others float.

The amount of paint necessary to cover a certain area varies. For paint of a normal consistency, mixed with a 16 to 1 size water, a gallon will cover about 200 square feet of sized cotton duck. But variations in glue, pigment, and surface will vary the coverage.

Applying a Flat Coat

Most satisfactory results are obtained if the scenery is vertical or nearly so. If it is necessary to paint the flats on the floor, care must be taken that the paint does not puddle.

A good brush with fine bristles is desirable, 7 to 10" wide. The brush is dipped into the paint and the excess wiped off lightly on the edge of the bucket. Experience will demonstrate how much paint to load on the brush. The paint is applied to the flat in a series of overlapping X's; that is, the brush is moved in a figure of eight fashion. This is the least tiring method and produces the best texture. The paint should be allowed to dry thoroughly, preferably overnight, before any later paint technique is applied. If the flat must be moved before it is dry care must be taken not to smear the surface.

Finishing the Paint Job

Scenic canvas painted with a flat coat only will look exactly like what it is — painted canvas. In order to give the scenery "texture", one or more finish coats are used. A proper choice of techniques and color combinations will at the same time make the scenery look like plaster, masonry, wallpaper or whatever it is meant to simulate. The techniques most commonly used are: Spattering, Stippling, Rag-rolling, Flogging, Scumbling, and Dry-brushing.

Spattering

In Spattering, the brush is loaded lightly with paint, and then flipped toward the flat, so that the paint lands in tiny drops. Some painters beat the brush against a stick of wood or against the other hand. The size of the drops will vary according to how much paint is on the brush and how thick the paint is. It is best to test by Spattering the floor before starting on scenery.

Stippling

Stippling is the application of fine dots by means of the end of the brush bristles or a natural sponge (synthetic sponge is not satisfactory). It is useful for achieving a plaster effect.

Rag-rolling

Rag-rolling is done by dipping a rag in the paint and rolling it on the surface of the flat. The texture of the cloth is very important. For example, burlap gives a finer pattern than muslin. This technique is often used along chalk lines to give the effect of wallpaper.

Flogging

Flogging is traditionally done by cutting off the ends of the feathers on a feather duster, dipping it in paint, and striking the canvas at an angle. It is very useful for foliage effects. Dish mops and frayed rope ends can also be used, but the effect will be somewhat different.

Scumbling

Scumbling, also known as Blending, is done by applying 2 or more colors simultaneously and allowing them to run together. Frequently it is done in the base coat. However, only an experienced painter will get satisfactory results, since the color of the wet paint is different from what it will be when dry.

Dry Brushing

Done by dragging the nearly dry brush across the surface so that separate, irregular lines are left. Used mostly to give effect of wood graining.

Conclusion

Good results in painting come from experience, not from reading. However, a few general principles may prove useful.

Expensive pigments, if used at all, should be used in the finish coats. No formulas for mixing certain colors are really reliable, since a pigment of a given name will vary in color from lot to lot, and even more from one manufacturer to another. Sharp contrasts in color tend to give the effect of a rough surface. Spatter in large drops gives a rougher texture than in small drops.

If more than one painter is working on the same paint job, they should move around and blend their work together, since no two people paint alike. Above all, it is necessary to experiment. Always test your paint and technique on a "test flat" before starting on the set.

Notes On Color

Before the scenic artist attempts to go very far into the methods of painting, we suggest he purchase either "Stage Scenery and Lighting" by Samuel Selden and Hunton D. Sellman, or "Modern Theatre Practice" by Heffner, Selden and Sellman. Both of these books are excellent technical books, covering practically all phases of technical theatre and are now being sold by Paramount. Both books are almost identical in the sections on paint, but differ in other phases.

Generally, the scenic artist is not concerned with "additive" mixtures (used in the composition of light) in which red, blue and green are primaries, but with "subtractive" mixtures in which magenta, yellow and blue-green are the primaries. This means that these 3 are the basic colors for pigmentary schemes and that under ideal conditions they may be mixed to make 3 other colors. Magenta with yellow makes red, yellow with blue-green makes green, blue-green with magenta makes blue. This assumes that the proportions are about equal. If much yellow is mixed with a little magenta, the product will be orange rather than red.

It is difficult to match blends. Before painting a sky drop or the walls of a set, it is wise to mix enough paint to prevent running short at some critical point. Two 2 or 3 gal. pailfuls will take care of a drop 25' x 30', or a set of 7 flats of standard width and 12' high nicely.

If a warm gray is needed at any point, a serviceable one may be made by mixing Venetian Red and chrome green, plus enough whiting to bring the tint up to the lightness desired. One should never try to get a gray by using just black and white. What results from this mixture is a dull muddy color.

The character of an outdoor setting is suggested better by a few plastic "set" and "built" pieces, such as ground rows, silhouette hills, rocks, trees and fences placed in front of the sky, then by anything painted on the drop. When painting them one would do well to keep in mind that, except possibly for the sky on a cloudless day, there are no large masses of flat color in nature. Even a simple tree trunk will show a surprising number of colors - perhaps a dozen or more browns, grays, blues and greens. Of course it would be impractical to indicate very many of these, but at least 2 or 3 tones should be used to indicate that a piece of scenery represents a tree trunk, not a painted post.

Rocks are never a dead gray. For painting the lighted side of a block of granite use warmer colors, perhaps a dull cream varied with a little Rose Pink, light brown and pale blue; while in the shadows use cooler colors, blue, bluish-green and purple. Greenish patches of moss may be added. A sandstone wall would be painted in the same way with the addition of a little yellow. Work freely in large blocks of color. Sprinkle the whole piece lightly, when finished, with a small amount of dark and light blue to break up the smooth surfaces and add texture.

Paint mountain rows in light greens, blues and purples, and spatter them well with pale violet (ultramarine blue with a little venetian red and white) to blend their outlines into the sky. Distant banks of earth may be suggested in much the same manner by using burnt umber, ultramarine and Italian blue. Wherever possible run a little of the sky color into the far-away objects.

Dark chrome green, Malachite green and Hanover green are good foliage colors. They may be modified by mixing white into them. A few touches of neutralized red here and there will add roundness to the blocks of green. Some artists prime their foliage pieces with pure ultramarine and paint over it.

Certain colors give the impression of distance. Pale blues and violets are especially useful in this respect. A little very light ultramarine or Italian blue spattered over a row of hills will make them appear ten miles closer to the horizon.

Aniline dyes are prepared in the following way. Mix one ounce of dye with water into a paste, add a teaspoonful of salt and a quart of water, and bring to a boil. This is the standard method. A short cut is often taken in scene painting, however, by simply stirring the dye powder into very hot size water.

Dye may be applied with an ordinary scene brush. A little dye goes a long way; do not use it heavily. Dye, unlike scene paint, is not opaque. One color on the canvas may be modified by brushing another over it; but it can not be fully blocked out once it is placed. Light areas can be darkened, but dark areas can not be lightened.

THE FUNCTIONS OF LIGHTING

An appreciation of the dramatic possibilities of lighting starts with an understanding of the basic functions that we have come to expect lighting to serve in the dramatic production. These are essentially psychological and aesthetic in that they comprise the mental reactions on the part of the audience to what they see. We assume that the audience expects light to provide a degree of visibility; an indication of time and place from utter realism to abstraction called naturalism; a visual picture of selected elements called composition; and an overall atmosphere called mood. These are the objectives of the designer and constitute a definition of stage lighting.

THE QUALITIES OF LIGHT

The final visual effect is provided by equipment which has been chosen because it supplies the desired output of light in terms of intensity, color, distribution and movement. The various types of instruments: Fresnels, Ellipsoids, Beam Projectors, Border-lights, etc., are designed to give a practical range of each of these qualities because the mobile dramatic effect requires a change in one or all to accompany the play.

Intensity in each unit can be controlled by a dimmer from full up to out. The size of the instrument - both in wattage and dimensions - must be selected to give the highest intensity needed for each size of stage and brightness desired. The dimmers in each line are used to balance the intensities of the light from each source - ideally - so that the picture for each scene results from the related brightness from each source. Color is controlled also by means of dimmers plus separate filters (Colormedia such as Cinabex, gels) over each source. A tonal quality can be obtained by the additive mixture of two or more sources - red, green and blue - in a unit such as a striplight can deliver almost any shade or tint by varying the brightness mixture of the 3 circuits. If a change in color tone from warm to cool is desired on an area, the warm color equipped unit will have to be dimmed out and the cool one brought up. This is the reason for the inclusion of "Specials" or alternate area lights in the basic layouts for the different sizes and types of theatres.

Distribution - meaning the density, spread and direction of light rays - calls for a wide variety of types of instruments and mounting positions. The particular quality of distribution given by each type of instrument more or less determines its usefulness. Hard or soft edge; beam angle or spread; smooth or mottled field; all distinguish the various instruments which are the building blocks of any lighting effect. Their positions are suggested by the directions desired. Highlights here, shadows there, warm light on one side, cool on the other, give plasticity and composition to the visual effect. This is in fact the lighting layout for a particular scene. Spotlights, floodlights, beam projectors, borders and special instruments have all been developed to provide a practical range of distribution. As such they are the tools of the designer. He should strive to master their characteristics in order to get the greatest amount of performance out of each. Dimmers controlling each instrument will enable the designer to balance each part of the total picture in terms of intensity, color and direction of light. This is the basic distribution or setup for each scene.

Movement consists of a change in one or all of the qualities of light. Aside from a manually operated Follow spot, this is accomplished by means of dimming individual units rather than by directional movement.

The functions and qualities of light have been put down in considerable detail so that the reader will understand more clearly the elaboration of the various types of equipment depicted here.

THE METHODS OF LIGHTING

In order to carry out the lighting for any type of production on any type of stage certain general methods can serve as a guide. Their application varies with each production.

Acting Area lights consist of a special group of units devoted to lighting the acting area separately from the rest of the stage. They generally consist of Ellipsoidal spotlights (EL6 or EL8) for downstage portions of the acting area from in front of the proscenium and Fresnel spots (FR6) behind the proscenium to upstage areas. The most theatrical of all acting area instruments is the Follow Spot which guarantees that the actor will be lighted no matter what else happens to the rest of the lighting.

Toning and blending lights are used to give atmosphere in terms of a color tone over the acting area and the stage. The effect is produced by borderlights and Floods generally from above the acting area or from below as in Footlights. They are designed to give shadowless illumination in a wide range of colors.

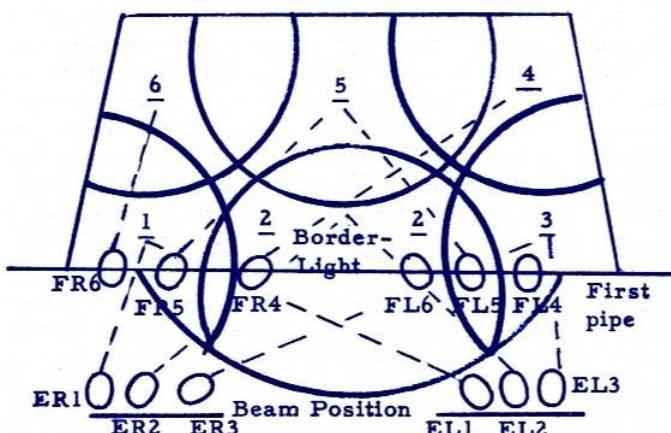
Background lighting generally applies to the effects of light on scenery such as is inherent in proscenium types of staging. Cyclorama overhead floods or strips and cyclorama foots are the most common examples. Backing and ground row striplights are also in this group of units.

Specials include emphasis lights, door or furniture specials, motivating lights such as sun and moon-light projectors, and lamp and firelight sources. Projected patterns by units, such as Linnebach lanterns or effect machines, special ultraviolet equipment creating self-luminous effects, and any other piece of apparatus not falling into the first three categories, are contained in the group.

LIGHTING DIAGRAM

In general, there are 6 main acting areas, although some sets may have more. To achieve plastic expression, essential to the actor, you must have a minimum of 2 units on each acting area from the approximate positions illustrated below. Diagram is a basic plot for lighting the acting area, including focusing and circuiting. "L" - Stage Left; "R" - Stage Right

Units used: Beam - Ellipsoids (E); Fresnels (F)



CINABEX

THE NEW PLASTIC GELATINE

For Theatrical Lighting

1. Yellow	29. Heavy Frost
2. Light Amber	30. Clear
3. Straw	31. Light Frost
4. Medium Amber	32. Medium Blue
5. Orange	33. Deep Amber
5a. Deep Orange	34. Golden Amber
6. Primary Red	36. Pale Lavender
7. Light Rose	38. Pale Green
8. Salmon	39. Primary Green
9. Middle Salmon	40. Light Blue
10. Middle Rose	41. Bright Blue
11. Dark Pink	42. Pale Violet
12. Deep Rose	44. Blue-Grey
13. Magenta	45. Daylight Blue
14. Ruby	46. Chrome Yellow
15. Peacock Blue	48. Bright Rose
16. Blue Green	49. Canary Yellow
17. Steel Blue	50. Pale Yellow
18. Middle Blue	51. Gold Tint
19. Dark Blue	52. Pale Gold
20. Primary Blue	53. Pale Salmon
21. Pea Green	54. Pale Rose
22. Moss Green	55. Chocolate Tint
23. Light Green	56. Pale Chocolate
24. Dark Green	57. Pink
25. Purple	60. Pale Grey
26. Mauve	62. Turquoise
27. Smoky Pink	63. Sky Blue

CINABEX is available in 2 sizes: 24" x 27" and 24" x 54"

The 24" x 54" sheet is now the largest sheet of lighting color media in the world, enabling you to get more pieces per unit with a minimum of waste. CINABEX is imported from England and is used extensively for many purposes, both indoors and outdoors. It is many times stronger than gelatine and far safer than glass. It is non-flammable, slow-fading and completely waterproof, making it ideal for outdoor performances, ice shows, water shows and in areas of high humidity. One sheet should easily outlast 4 sheets of regular gel. It is wonderful for use in the hard to reach lighting unit.

CINABEX should be stored flat. It needs no other storage care, such as special temperature or humidity. It can be removed from a colorframe, stored and used over and over till its end point is reached (the color will eventually fade) so that you get maximum usage from each piece. CINABEX should not be used directly on a bulb. It can be used without a colorframe, but only if there is sufficient ventilation between it and the lamp. Thus while CINABEX may seem to be more expensive in the initial purchase, it is actually more economical in the long run.

CINABEX is relatively heavy; 3 24" x 27" sheets weigh a pound. It is .01 thick, and can be marked with a crayon, cut with a scissors, razor blade or screw driver (against a ruler) without damage. It can withstand considerable abuse.

NEW CINABEX chart, 1"x3" pieces, now available.

CINABEX IN STAGE LIGHTING

There are a great number of possibilities in the medium of stage lighting to enhance a production. The use of color is a primary factor in achieving this. The following are a number of suggestions designed to help you in your use of CINABEX to obtain better results.

A simple rule that will consistently give satisfactory results is to put all the warm colors on one side, and all the cools on the other. (For example, refer to diagram on page 31: all units Stage Left (L's) warm and all units Stage Right (R's) cool, or vice-versa.) Specials (extra units for emphasis or special effects should be hung wherever necessary. The acting area units should not be sacrificed for specials. The three circuit borderlight is used to blend for a good total effect.

SUGGESTIONS FOR CINABEX ACTING AREA COLORS

The following combinations range from 1. #36 & #40, the coolest Real Drama, Suspense, or bleak cold climate to 5. #7 & #36, which would be the warmest combination - Tropics.

WARMS	COOLS
1. #36	#40
2. #3	#17
3. #2	#40
4. #51 - #54	#36 and/or #40
5. #7 or #9	#36

SUGGESTED BLENDING COLORS

1. #6	2. #39	3. #20
1. #11	2. #21	3. #19

These are just a few possible combinations for blending colors, and can be used on a three-color installation. More of these combinations can be made by using different shades of the Red, Green and Blue color families to get whatever effect is desired.

SPECIAL EFFECTS

At times, certain realistic effects are desired. By using the following colors in Specials - in addition to regular acting area lights - and varying the suggested colors slightly, the exact effect desired is obtained.

Sunlight: Morning, #3; Afternoon, #4; Evening, #5

Moonlight: #15 or #16

Artificial Light: #5, #4 or variation - warmer for kerosene and cooler for gas

Fire: #49, #14. These should be used with a flicker unit and a fan with silk streamers.

CINABEX FOR STAINED GLASS WINDOWS

With a little ingenuity, the most beautiful stained glass windows can be made from CINABEX. First sketch the desired effect on graph or boxed paper. Then use the CINABEX colors that most closely approximate the drawing, and cut the pieces to scale. The pieces can be put together using Film Cement or Scotch Tape. The completed unit can be tacked to a frame or molding.

CINABEX SLIDES FOR PROJECTION

Using the same technique as above, figures, geometric patterns, designs, etc. can be projected from a Linnebach with eye-catching effect, thus providing an unusual background with very little cost. Clear Cinabex can also be used as a slide and painted on with our Acetate Inks, available in 3/4 oz. & 16 oz. size:

ACETATE INKS

Red	Brown	Yellow	Violet
Green	Blue	Orange	

COMPARISON COLOR CHART

The following is a comparison color chart between CINABEX (C), Brigham (B), and Rosco color media. Because Rosco has instituted a completely new numbering system we are listing both the New Rosco (NR) numbers and the Old Rosco (OR) numbers. Where comparative colors are given, it may be assumed that the shades are alike or almost alike. In the case of CINABEX, shades listed by themselves are lighter than the next succeeding Rosco gel no. This chart is for your convenience in comparing colors.

Please note WE DO NOT STOCK BRIGHAM GELS.

B	C	NR	OR	B	C	NR	OR
-	30	-	-	40	-	258	131
1	31	201	1	-	16	-	-
-	29	-	-	41	62	260	132
-	54	-	-	42	-	259	32
2	-	225	60	43, 44	-	275	636
3	-	226	112	45	-	276	41
-	9	-	-	46	-	277	42
4	-	229	113	-	38	-	-
-	7	-	-	-	21	-	-
5	57	230	114	-	22	-	-
6, 7	48	232	20	-	23	-	-
8	-	228	18	47	-	272	39
9	10	227	625	48	-	271	127
-	11	231	19	-	-	273	128
10	-	236	21	-	24	-	-
11	12	237	22	49	39	274	40
12	-	238	23	-	-	278	43
13	13	233	619	50	1	207	4
14	-	244	26	-	49	-	-
-	26	-	-	51	-	209	6
-	27	-	-	52	-	206	3
15	-	239	24	53	50	204	70
16	42	240	25	54	3	205	2
-	36	-	-	55	-	208	655
17	-	617	-	56	-	212	8
18	-	243	122	-	2	-	-
19	-	242	120	57	4	213	9
20	-	245	27	58	46	214	10
21, 23	-	246	28M	-	33	-	-
22	25	248	123	59	5	215	11
24	-	247	28	60	-	216	12
-	17	-	-	5a	-	-	-
25	45	252	-	-	34	217	13
-	44	-	-	62	52	202	71
-	40	-	-	-	51	-	-
26	-	253	-	-	53	-	-
27	-	626	626	-	8	-	-
28	63	254	130	-	-	203	72
29	-	629	629	61	-	218	109
30	-	630	630	63	-	219	14
-	41	256	129	64	-	221	15
-	18	-	-	65, 66	-	220	615
31, 32	-	257	31	67	6	222	110
33	32	263	135	-	14	-	-
34	-	265	138	-	-	223	16
35	-	264	35	68	-	224	17
36	19	262	33	69, 70	-	282	82
37	20	266	37	75	60	280	80
38, 39	-	267	38	-	55	281	81
-	15	-	-	-	56	-	-

GELATIN BOX

Gels should be stored in a box in a cool dry place. Our #99 Metal Gel Box is 21" x 25" x 2" and will hold up to 500 sheets of 1/2" gel.

ROSCO GELATINS

Standard Rosco Gelatin sheets are strong, uniformly colored sheets for coloring light from spotlights. The size of the sheet is 20" x 24" as compared to Paramount's CINABEX which is 24" x 27" or 24" x 54". Other differences from CINABEX are: it is not waterproof (in fact, it will dissolve in water which makes it useful for other purposes), it is about 1/20th as thick, and will last only about one quarter as long. It is a good, economical color media, however, with a wide range of colors. Gelatin sheets should be handled and stored with care as they are affected by humidity and also can be easily torn.

NEW sample color charts of 1" x 3" strips available.

In 1964, Rosco instituted a completely new numbering system, adding several shades as well. We are listing both the new numbers and the old, and respectfully request that you use the NEW numbers when ordering.

New No.	Old No.	Color	New No.	Old No.	Color
201	1	Frost	243	122	Medium Lavender
202	71	Bastard Amber	244	26	Dark Lavender
203	72	Dk. Bastard amber	245	27	Light Purple
204	70	No Color Straw	246	28m	Medium Purple
205	2	Light Straw	247	28	Dark Purple
206	3	Medium Lemon	248	123	Royal Purple
207	4	Dark Lemon	250	140	No Color Blue
208	655	Medium Straw	626	626	Light Azure
209	6	Straw	629	629	Steel Blue
210	7	No color amber	630	630	Light Blue
211	-	Flame	251	29	Daylight Blue
212	8	Pale Amber	252	-	Pale Blue
213	9	Light Amber	253	-	Light Sky Blue
214	10	Med. Amber	254	130	Spec. Steel Blue
215	11	Golden Amber	255	30	Azure Blue
216	12	Amber	256	129	Light Blue
217	13	Dark Amber	257	31	Medium Blue
218	109	Orange	258	131	Lt. Green Blue
219	14	Orange Amber	259	32	Green Blue (Moonlight)
220	615	Pink Red	260	132	Sky Blue
221	15	Light Red	262	33	Medium Blue (A)
222	110	Fire Red	263	135	Medium Blue (B)
223	16	Medium Red	264	35	Urban Blue
224	17	Pure Red	265	138	Dark Blue
225	60	No Color Pink	266	37	Dark Urban Blue
226	112	Flesh Pink	267	38	Dark Blue
227	625	Lt. Shubert pink	270	-	Pale Green
228	18	Shubert Pink	271	127	Light Green
229	113	Medium Pink	272	39	Medium Green (A)
230	114	DuBarry Pink	273	128	Medium Green (B)
231	19	Deep Pink	274	40	Dark Green
232	20	Rose Pink	275	636	Lt. Blue Green
233	619	Dark Rose pink	276	41	Blue Green
236	21	Light Magenta	277	42	Med. Blue Green
237	22	Med. Magenta	278	43	Yellow Green
238	23	Dark Magenta	239	24	Rose Purple
240	25	Violet	240	25	Grey
617	-	Spec. Lavender	281	81	Chocolate
242	120	Surprise Pink	282	82	Spec. Chocolate

FLAMEPROOFING COMPOUND

Flameproofing Compound is a dry powder that is mixed in water and then dipped, sprayed or brushed on materials. The amount needed per gallon of water varies with the material: ex., 1 lb./gal for netting; 1 1/2 lbs./gal. for heavy muslin & 2 lbs./gal. for duck. Usable on any material.

LIGHTING EQUIPMENT

Space prohibits us from listing every item made by every manufacturer. However, we can secure any equipment manufactured by Century or Kliegl Stage Lighting, as well as other equipment from our own source that may not be listed in this catalog. You will note there are many items which appeared in earlier catalogs which are no longer listed. These were discontinued for two reasons: 1. we no longer could get delivery on same. 2: they became obsolete or were no longer in demand. On the other hand, we have added a great many things. All of our equipment is sold under full guarantee as to workmanship or materials so that you can always be certain that anything purchased from us is of the highest quality. Generally speaking, orders for Century or Kliegl equipment take anywhere from 2 to 6 weeks whereas most of our equipment is available within approximately a week.

Please note the schedule of discounts offered. You will find that we are generally lower then most of our competitors and we will always appreciate an opportunity to bid on large orders. Prices are FOB shipping point. Prices for Fresnel, Ellipsoidal and Plano Convex spotlights include pipe clamp, and colorframe but none of our units include lamps. (Century & Kliegl charge extra for colorframes.)

FRESNEL SPOTLIGHTS

Fresnel Type Spotlights are equipped with Fresnel Type stepped lenses that offer wide variability of spread and greater efficiency. The relatively soft edged beam means well blended smooth lighting. Their variable beam spread from spot to flood means flexibility in function and application. They have good over-all intensity with high concentration at the center and slight shading at the edges. This means ideal theatrical light serving as the basic light-medium of which the hard-edged spot and the full flood-light are the extremes. They are generally used on stage, in rear acting areas, from stage pipes, stage or tormentor position.



904



FR6



FR8

904 PEE WEE FRESNEL

Perfect for photographic highlights, window displays and many other applications where small source lighting can give richness of highlight, shaping and color blending. Maximum throw - 8 feet.

FEATURES:

External focusing adjustment - 3" heat resisting lens - aluminum reflector - variable focus from spot to flood - 6' cord and plug - yoke and table base - colorframe - takes 100 or 150 watt G16 1/2 dc

250/500/750 WATT FRESNEL

This unit is a spotlight of unmatched versatility. It is a standard for backstage lighting in both small and large theatres. It is also used extensively for: Photographic lighting, show windows, & displays.

FEATURES:

6" heat resisting Fresnel lens - External focusing adjustment - asbestos leads - variable focus, from spot to flood - hinged door for easy relamping - colorframe and yoke - takes 250, 500 or 750 watt T20 med. prefocus lamp - Aluminum Reflector. Maximum throw - 25 feet.

Order as PFR6 - (If Century unit is desired order CEN500)

1000 WATT 8-INCH FRESNEL

For backstage or studio the 1000/1500 watt medium range Fresnel Spotlight is a natural. Designed for long lamp life under commercial stage conditions, this unit provides brilliant illumination over distances up to 40 feet. Perfect for cross-lighting from the wings, or for highlighting the middle and back-stage.

FEATURES:

8" heat resisting Fresnel lens - Mogul Prefocus Socket - Uses a 1000 or 1500 watt G40 lamp - Aluminum Reflector - External focusing adjustment - variable focus, from spot to flood - asbestos leads - iron yoke and pipe clamp - hinged door for lamp access

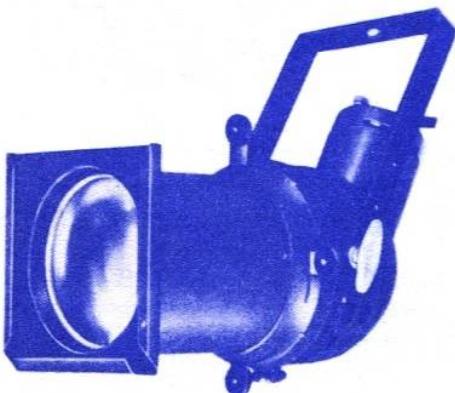
Order as PFR8 - (If Century unit is desired, order CEN570)

2000 WATT 10-INCH FRESNEL

PFR10, our 2000 watt heavy duty Fresnel, provides flexible high intensity illumination, and features a 10" heat resisting lens, aluminum reflector, external focus adjustment and variable focus from spot to flood. Uses a 2000 watt G48 Mogul Prefocus Lamp.



SHAPES OBTAINED BY BUILT-IN SHUTTERS



Ellipsoidal Spotlights are so called because they make use of a specular Alzak elliptically shaped reflector. These lights give a sharply defined, controlled beam of uniform high intensity. The combination of a highly efficient base-up bulb, an ellipsoidal reflector, and a lens system of a step or plano convex lens makes this type of light extremely efficient. The beam shape can be changed to any form or geometric design through the use of the four individually operated framing shutters. Perfect for front stage lighting, they provide intense light that can be "cut to fit" the stage front with little or no spill, or to light a specific (not just round) sharply defined area.

P - Paramount;

CEN - Century

NOTE SCHEDULE OF DISCOUNTS BEFORE ORDERING.

250/500/750 4 or 6 INCH ELLIPSOIDAL SPOTLIGHT

Ideal for "front of house" (balcony or overhead beam mounting) lighting in small theatres, church and school auditoriums, where a projection distance of from 10 to 40 feet is required.

FEATURES:

Aluminum die cast unit - Alzak Ellipsoidal Reflector - Colorframe - Asbestos leads - 4 individually operated framing shutters - pipe clamp - T12 med. pref. b.u. lamp used

PEL4 - (CEN1481) - Dual 4 1/2" x 6" lens system. Because of its wide spread optical lens system, this unit is recommended for close-up, high intensity demands.

PEL6 - (CEN1491) - Two 6" x 9" H.R. Plano Convex Lenses

PEL6a - Single 6" x 9" H.R. Lens (choice of Pl. Con. or Step)

Each of the above units is available with: Iris; Pattern Holder. See Price List for cost of these useful accessories.

500/1000 WATT 8-INCH ELLIPSOIDAL SPOTLIGHT

Equipped with an 8" lens to give a longer throw and greater intensity than the 6" spotlights, these units are somewhat larger to accomodate the 8" diameter lens system. Recommended maximum projection distance is 50 feet.

FEATURES:

Aluminum die cast unit - Alzak Ellipsoidal Reflector - Colorframe - Asbestos leads - 4 individually operated framing shutters - pipe clamp - T12 med. pref. lamp used

PEL8 - 8" x 10" Plano Convex Lens

PEL8a - 8" H.R. Step Lens

Each of these units is available with the following accessories: Iris - Pattern Holder. See Price List for cost.

1500/2000 WATT 8-INCH ELLIPSOIDAL SPOTLIGHT

A more powerful Ellipsoidal Spot, the 1000-2000 watt units have a greatly increased throw (up to 75 feet) and light intensity. Brilliant and controlled stage illumination in the largest theatres is easily within the scope of these efficient and high powered units. The spotlight itself is sufficiently large and well ventilated to cool the powerful lamps employed.

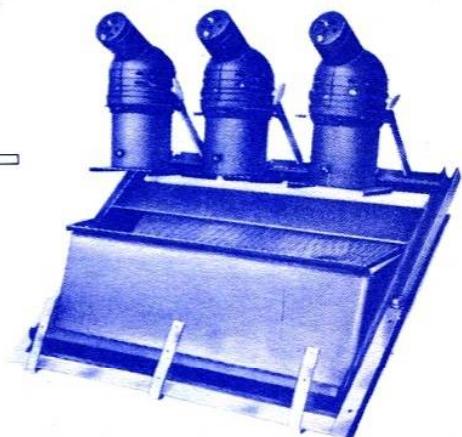
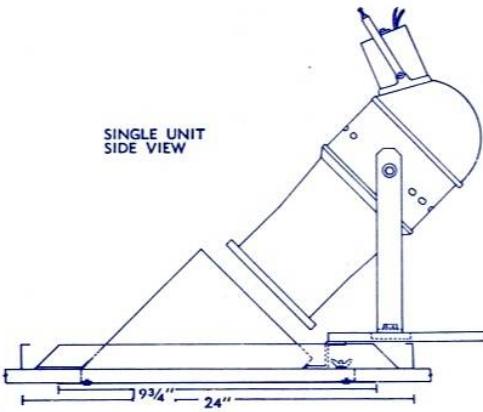
FEATURES:

Aluminum die cast unit - Alzak Ellipsoidal Reflector - Colorframe - Asbestos leads - 4 individually operated framing shutters - pipe clamp - T24, T30 mog. bipost lamps used

PEL8b - 8" x 12" Plano Convex Lens

PEL8c - 8" x 12" Step Lens

Each of these units is available with an Iris at additional cost. See Price List for cost.



RECESSED
PORT
LIGHTS

Any of the 4 1/2" or 6" Paramount Ellipsoidal Spotlights are adaptable to concealed mounting in a ceiling installation, balcony fronts and side vertical ports. They are available in both single and multi-gang models, the latter making it possible to "frame in" different portions of the acting area from one ceiling opening.

Cat. #	GANG	Meas. Front To Back	Opening Left To Right
RP1	Single	24"	35 1/2"
RP2	Two	26 3/4"	47 1/2"

Cat. #	GANG	Meas. Front To Back	Opening Left To Right
RP3	Three	26 3/4"	59 1/2"
RP4	Four	26 3/4"	71 1/2"

PLANO CONVEX SPOTLIGHTS

The most economical of spotlights, the traditional plano convex has gradually diminished in usage over the years, being largely replaced by the Fresnels. The Baby Spots are used mainly for accent lighting and Specials - especially where a sharply defined beam is desired. It must be noted that the larger units may produce filament images in spot position which can not be corrected.

The 500-1500 unit can be used for holding effect machines, wide angle slide projectors, as an inexpensive Follow Spot, and for general lighting.



250/400/500 WATT BABY SPOT

Compact and useful, this spot is good wherever a small, soft light is desired. Used frequently to light statues, fireplaces or special objects. For distances up to 25'.

FEATURES:

4 1/2" x 6 1/2" Plano Convex Lens - Focus from bottom - Rear door for relamping - Asbestos lead wires - pipe clamp - Uses a 250, 400 G30 medium screw or a 500 watt T20 medium screw lamp. - Order as #6.

It may also be used with a Pin Spot Adapter (#PSA1)

500/1000/1500 WATT PLANO CONVEX SPOTLIGHT

The 500-1500 Spotlights are well constructed and ventilated. They are generally used for distances up to 50'.

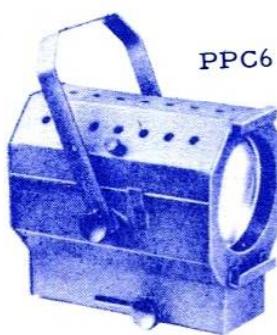
FEATURES:

6" x 9" Plano Convex Lens - Focus Control on side of Spot - Relamping from top of unit - Colorframe - Full range variable focus - Asbestos leads - Uses 500, 1000 or 1500 G40 Mogul Screw Lamp - Order as #PPC6.

Accessories that can be used with the above are:

Colorwheel
Barn Doors

Funnels
Ultra Violet Filters



FLOODLIGHTS

FLOODLIGHTS are single or multiple light units without lenses. The floodlight beam can be very narrow as well as very broad. Modern theatrical floodlights are of two basic types: The Narrow Angle beam projector and the wide angle ellipsoidal flood or scoop.

NARROW BEAM PROJECTORS

Narrow beam projectors create a narrow beam of great intensity. They have a more intense beam per watt than any other type of light. The chromium plated parabolic reflector gives perfectly parallel light rays for maximum range and intensity. Beam width can be varied by means of a focusing device. They are ideal for sunlight, moonlight and back-lighting.

FEATURES:

Alzak parabolic reflector with spherical blinder - Front hinged color-frame holder - Rear focusing handle - Pipe Clamp - Iron Yoke - Asbestos leads

PBL10 - 10" Reflector - T20 500/750/1000 Medium Prefocus Lamp used

PBL16 - 16" Reflector - G40 1000-2000 Mogul Screw Lamp used

ELLIPSOIDAL FLOODLIGHTS

The wide angle units use a lightweight, efficient elliptically shaped reflector to provide even and intense floodlighting. They are used mainly for background lighting on the stage. When used to light a cyclorama, they should be mounted in two rows and directed at the surface from several feet away. This gives more even distribution and color mixing and tends to eliminate color irregularities in the surface lighted. The scoops are widely used in Television lighting, and on stage, have come to replace the old fashioned hanging floodlights.

The scoops are made in three reflector sizes. They are each furnished with high reflectivity aluminum reflectors.

SCOOFS

FEATURES:

PSC10 - 10" Etched aluminum reflector - 360 degree rotating color frame - Medium Screw Base - G30 250-400 lamp recommended - asbestos leads

This unit is used at short distances to floodlight small areas and scenery backings.

PSC14 - 14" Matte Finish aluminum reflector - 360 degree rotating colorframe holder - pipe clamp - Medium Screw Base - 500-750 PS40 Lamp recommended - asbestos leads

This unit, when used with others in a bank, serves as an efficient, easily directed color flood for cycloramas and drops. It is a medium sized floodlight.

PSC18 - 18" Processed Matte aluminum reflector - Malleable iron clamp - asbestos leads - Heavy bead around face of reflector - Mogul Screw Base - PS52 1000-1500 watt lamp recommended

This large size floodlight provides wide spread, soft edge beam of flat even distribution. It is used to illuminate large surfaces at close range in white or colored light.

1 500/1000/1500 WATT OLIVETTE

The traditional Olivette still is being used in the theatre to give uniform floodlighting from the wings.

FEATURES:

P1 - Heavy sheet iron construction - ebony finish exterior - double colorframe grooves - reflecting surface sprayed with special heat resisting aluminum paint - universal adjustment provided by goose-neck bracket - 4' telescoping stand, 8' maximum height - 14" iron base, cable hook, 25' cable with connector - uses 500/750/1000/ 1500 Ps type lamps

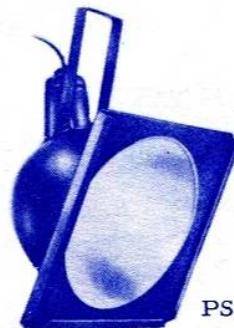
P1H - Hood and gooseneck bracket only



PBL16



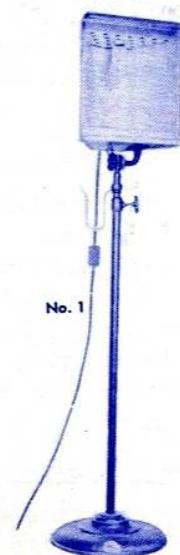
PSC10



PSC14



PSC18



No. 1

1500 FOLLOW SPOT

Precision engineering within this spotlight provides a superior optical and control system for high intensity, completely controllable light from 1000 to 1500 watts.

FEATURES:

Modern triple lens optical design directs illumination with minimum loss of brightness; the 3 lens system consists of two stationary lenses and one with a control on side of spotlight to obtain either a soft edge spot or a sharp clear cut edge. Uniformly illuminated clear white spot, adjustable from 18" head spot at 100 feet to full stage flood. Finger-tip Color Control - offers six colors and one built-in douser; entire color unit easily removable for changing of colors. Built-in framing shutter with rear control for extra easy operation. Built-in, heat-resisting iris - rear controlled. Uses a 1000 or 1500 watt T20 Mogul Prefocus lamp.

Beam Shape Control - Iris and Shutter Controls produce variety of beams. Ventilation louvres run full length of lamp top and bottom. Louvred door for easy replacement of lamp. Built-in switch in rear of housing. Spotlight housing 32" long, 11" diameter. Heavy duty underslung three-leg base on 3 rubber-tired ball bearing casters. 25' rubber cable and plug, U.L. approved.



FOLLOW SPOT

The JUNIOR 1500 FOLLOW SPOT is similar to our 1500 FOLLOW SPOT in most respects except: No shutter control, only one handle (which is the Iris Control), No color Changer and No Switch.

IT FEATURES:

3-lens system, two stationary, one with control on side of spot to obtain either a soft edge spot or a sharp clear cut edge. Uniformly illuminated clear white spot can be adjusted from 18" head spot at 85' to full stage flood. Colorframe Holder. Built-in heat-resisting Iris Telescoping Stand, 14" base - (Caster stand available at additional charge) 25' Cable with pin connector. Uses 1000/1500 watt med. prefocus lamp.

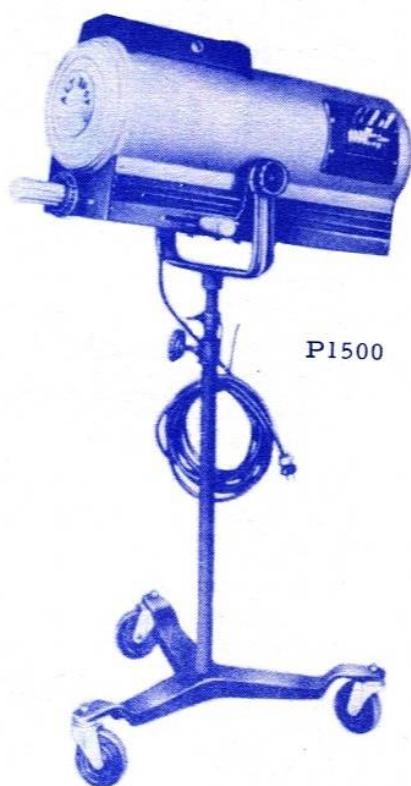
1001 FOLLOW SPOT

The 1001 solves all normal spot and flood problems up to distances of 150 feet. Tests have indicated this spot to be one of the most powerful incandescent spotlights manufactured. Engineered for finger tip color control and ease of operation. Built sturdy.

FEATURES:

3 lens system - one prismatic lens and two plano convex lenses. - Color control unit contains 6 colors and one douser. - Colored Signal handles index the gelatins. - Fully ventilated plus a built-in AC blower for cooling lamp and color media. - Easy to reach control handles. - Built-in heat-resisting iris, rear controlled. - Heavy duty underslung three-leg base on rubber tired ball bearing casters. - 25 feet rubber cable and plug. - Step-down transformer. - Accommodates No. L48a, 2100 watt 60 volt lamp. - Hinged top for relamping.

FOLLOW SPOTS





THE STRONG TROUPERETTE

The Strong Trouperette is designed especially for use in small theatres, schools and conventions where physical dimensions and price are prime factors, and where the tremendous volume from an arc lamp is not required. The salient feature of this spotlight is its highly efficient optical system which utilizes a combination of a silvered glass reflector and Fresnel lens to collect the illumination from the 1000 watt incandescent source and direct it through the circular aperture, and then through the two element variable focal length lens system. The single lever controlled, lens system, eliminates the necessity of the use of a light wasting Iris through a greater portion of the spot size range. Brilliances range up to as much as 4 times that obtained with equal wattage conventional incandescent spotlights.

Length of spotlight housing - 38"; height of stand adjustable between 45" & 70" from floor; has fast operating 6-color Boomerang; the Horizontal Masking Control can be angled at 45 degrees in each direction from horizontal; mounted on casters and readily portable. Net weight is 88 pounds.

THE STRONG TROUPER

The Strong Trouper is the answer to the long felt need for a high intensity arc spotlight for use in theatres and auditoriums. This complete arc spot with its self contained power conversion unit in the base, will draw only 10 amperes from any 110 volt A.C. outlet. Far surpassing in brilliancy of spot any incandescent or vertical arc type spot, the Trouper will actually equal many of the large theatre type spots. Engineered with an eye towards simplicity and ease of operation, it can be easily operated by a "new" man on opening night.

For a 150' throw, the size of the projected spot is variable from a 27" head spot to a 75' flood. The Carbons are fed automatically by an electric motor which maintains a constant arc gap. This results in a steady light, free from hiss and flicker.

Length of spot housing - 62"; base diam. - 28"; Color Boomerang contains 6 slides and a U.V. Filter holder - color slides are quickly inserted and released; a TRIM OF CARBON consists of 2 6mm x 7" heavy copper coated high intensity carbons with a burning time of one hour 20 minutes at 21 volts & 45 amps arc current. A horizontal Masking Control is provided; a Tap Changing Switch in conjunction with an indicating meter enables the operator to quickly adjust the arc power regardless of line voltage; mounted on casters; net weight - 225 lbs.; easily disassembled into 3 units for shipment; shipping wt. - 330 lbs.

THE STRONG SUPER TROUPER

The Strong Super Trouper, with its self contained power supply unit consisting of a transformer and selenium rectifier eliminates the need for maintaining separate and expensive rectifiers or generators. It draws only 10 amps. from a 230 volt single phase line or can also be supplied for 110 volt 20 amp. operation.

Projecting 13,500 Lumens, the light output is more than twice that of the Strong Trouper. Equipped with an aperture iris and a dimming control; optical system & accessories same as above units; for a 400' throw, spot is variable from a 47" head spot to 100' flood; net weight, 395 lbs.

6 mm x 7" AC carbons available in packages of 50 or 250 .

The Strong Trouper (not shown) is a low-cost, new unit, with a suggested operating range of 70', using a 1000 watt lamp. Has complete lens system, stand, switch, reflector, nichrome steel iris, spot focus adjusting knob, vertical tilt locking knob; 12' 16-3 rubber cable; net weight 56 lbs.; caster stand. (L37 lamp)



STRONG UNIVERSAL SLIDE PROJECTOR

Employing a high intensity carbon arc lamp as the light source, the Universal projects 7500 to 9000 lumens through the 3 1/4" x 4" slide aperture to obtain a screen brightness comparable to high quality motion picture presentations.

This large volume of projected light enables projection of pictures large enough so that details which were never noticed on smaller screens with incandescent projectors stand out and are emphasized to the audience. The use of incandescent projectors has always necessitated the darkening of rooms and has also restricted projection to small screens - and small audiences. The Strong Universal is ideal for meetings and lectures, particularly when it is impractical, uneconomical or impossible to darken the room, and especially where it is desirable to maintain illumination as for taking notes during lectures.

The Universal is also ideal for projecting stage and screen border surround decoration for acts or trailers.

A highly efficient, adjustable and self-regulating transformer, an integral part of the equipment, reduces the 110-volt alternating current supply to a low arc voltage and makes possible for the first time a high intensity arc slide projector without the use of heavy rotating equipment.

The Standard model Universal include lenses and manual carrier for 3 1/4" x 4" slides and is equipped to burn 7mm. carbons. The 7mm. carbon trim provides optimum uniformity of field and requires approximately 16 amps. current from a 115 volt A.C. power source. If uniformity of field is not critical or if it is desired to contain power requirements within the capacity of a standard convenience outlet, Universals may be furnished with a power supply for operation with a 6mm. carbon trim requiring only 10 amps. current from a 115v A.C. outlet. (A deduction of approximately \$150 is allowed for Projectors equipped with 6mm. power supply and silvered glass reflector instead of interference coated cold.)

A tap changing switch in conjunction with an indicating meter enables the operator to quickly adjust the arc power regardless of line voltage. The equipment comes complete with blower, slide carrier, power transformer, arc lamphouse with motor fed carbons and choice of objective lens in the range of 4 1/2" to 12". Focal lengths up to 30" are available at additional charge.

ACCESSORIES

CA5	7mm x 7" A.C. carbons, 250	MSC2	2" x 2" Manual Slide Carrier
MSC3	3 1/4 x 3 1/4 man. slide carrier	MSC4	2 1/4 x 2 1/4" " "
ASG*	Automatic Slide Changer - holds 70 3 1/4 x 4 slides which can be changed by remote push button control.		

2000 TWIN LIGHT FOLLOW SPOT

The Twin Light Follow Spot is an unusual spot utilizing two 1000 watt T20 or two 1500 watt T20 lamps, which markedly increases both the power of the unit and the throw. It is rated at better than 150 feet and a single, uniformly illuminated clear white spot can be adjusted instantly without loss of brightness from an 18" head spot to full stage flood. (using follow handle 'E')

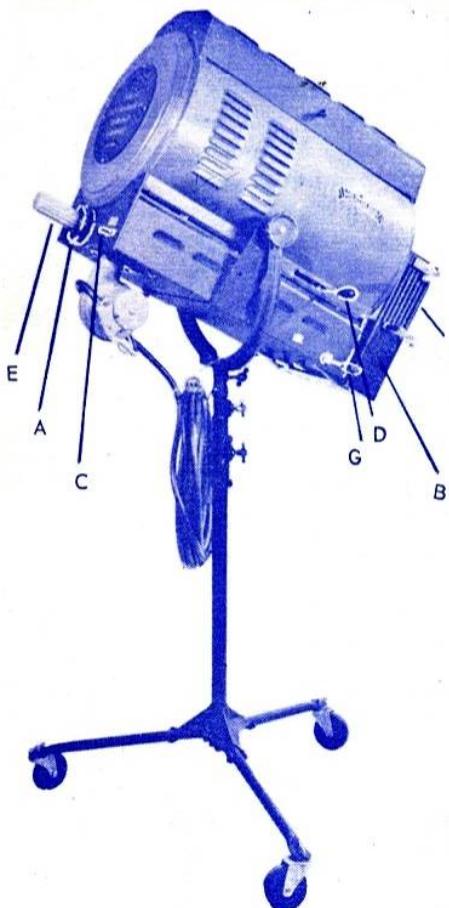
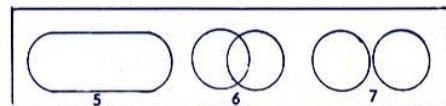
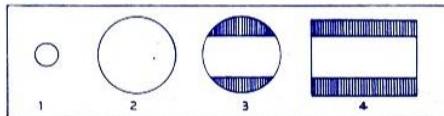
The optical system is comprised of a reflector and a series of 6 high precision condensers. Sliding handle (D) enables operator to obtain either a soft edged or a sharp clear cut edge spot.

A) Framing Shutter Knob. B) Ultra Fast Color Control Unit, with 6 colors and a dowser. C) Built-in Heavy Duty On/Off Switch. F) Color frame holder to hold effects. G) Intensification Handle - turn handle to overlap beam.

Other features are: Built-in High Speed Blower, augmented by ventilating louvers which run across full top and bottom of housing, assure exceptionally cool operation; Heat Resistant Iris; Heavy Duty Telescoping Stand equipped with 3" rubber tired ball bearing casters; Cable and male connector.

Weight is only 85 pounds complete.

The various beam controls can be obtained by adjusting iris and shutter controls so that you can obtain: 1) Head spot of any size. 2) Flood, with all controls open. 3) Flood with iris and masking shutter partly closed. 4) Flood with iris open and masking shutter partly closed. 5) Oval produced by 'D' and 'G' controls. 6) Overlap produced by G control. 7) Double beam produced by G control.



LIGHTING EQUIPMENT CHARTS

The following chart lists the various Spotlights that we handle and gives more complete information on each unit in the event you wish to either order accessories or replace lamps or parts. Where there is no figure listed for that particular column, the heading does not apply or the accessory is not made. Several lamps may be listed for the same spotlight; all of these may be used in that particular unit, depending on the wattage desired. Lighting equipment is fairly well standardized so that in most cases, what is made by one manufacturer for say, a 500 watt Fresnel Spot, will apply to a 500 watt Fresnel Spot made by another manufacturer with regard to Lamp, Colorframe, Lens, Lens Ring, etc.

Spotlight	Lens	Lens Ring	Power (watts)	Lamp Cat. #	Lamp socket	Max. throw	Colorframe Size	Colorframe #	Color Wheel	Funnel	2 Way Barn Door	4 Way Barn Door
904 FRESNELS	3" PFL3	LR3	100 150	L2A L5A	-	7 - 8' 3 1/4 x 3 1/4		336	-	-	-	-
PFR6	6" PFL6	LR6	250 500 750	L7 L20 L28	PLB2	15' 25' 30'	7 1/2 x 7 1/2	322	75A	185	630	640
PFR8	8" PFL8	LR8	1000 1500	L30 L40	PLB4	40' 50'	10" x 10"	325	81	186	631	641
PFR10	10" PFL10	LR10	2000	L47	PLB4	60'	10" x 10"	325	*	-	632	642
ELLIPSOIDALS												
PEL4	4 1/2 PCL4a	LR4	250 500 750 1000	L10 L23 L25 L33A	PLB2	10' 15' 20' 25'	7 1/2 x 7 1/2	322	75A	185	-	-
PEL6	6" PCL6a	LR6	250 500 750 1000	L10 L23 L25 L33A	PLB2	15' 20' 25' 30'	7 1/2 x 7 1/2	322	75A	185	-	-
PEL6a												
PEL8	8" PCL8a	LR8	250 500 750 1000	L10 L23 L25 L33A	PLB2	20' 35' 45' 50'	10" x 10"	325	81	-	-	-
PEL8a	8" PSL8	LR8	"	"	"	"	"	"	"	-	-	-
PEL8b	8" PCL8b	LR8	1000 1500 2000	L34 L42 L48	PLB5	45' 50' 60'	10" x 10"	325	81	-	-	-
PEL8c	8" PSL8a	LR8	"	"	"	"	"	"	"	-	-	-
PLANO CONVEX												
6	6" PCL4a	LR4	250 400 500	L8 L12 L19	PLB1	10' 15' 20'	5" x 5"	298	74	-	-	-
PPC6	6" PCL6a	LR6	500 1000 1500	L17 L29 L39	PLB3	30' 40'	8" x 9"	301	75NF	-	-	-
FLOODLIGHTS												
PSC10	-(10" diam.)-		250 400	L8F L13	PLB1		10 1/2 x 10 1/2	331	-	-	-	-
PSC14	-(14" diam.)-		300 500 750	L58 L60 L61	PLB3		15 3/4 x 16	333	-	-	-	-
PSC18	-(18" diam.)-		750 1000 1500	L61 L62 L63	PLB3		18" Octagon	335	-	-	-	-
PROJECTORS												
PBL10	-(10" diam.)-		500 750 1000	L20 L28 L36A	PLB2		10" diam.	339	-	-	-	-
PBL16	-(16" diam.)		1000 1500 2000	L29a L39 L46	PLB3		16" diam.	340	-	-	-	-
OLIVETTE												
#1	-	-	500 750 1000 1500	L60 L61 L62 L63	PLB3		18" x 20"	304	-	-	-	-

MULTIPLE LIGHTS

Multiple lights are used for general area lighting. They include BORDERLIGHTS for overhead and cyclorama lighting, STRIPLIGHTS for entrance, side lighting or set illumination and FOOTLIGHTS.

BORDERLIGHTS

Borderlights are the accepted stage standard for overhead general lighting. They are used to establish the color balance and mood as well as the overall light intensity of a scene. Borderlight sections are also used to light scenery and backdrops, and are also essential for cyclorama lighting.

REFLECTOR BORDERLIGHTS

PR40 - REFLECTOR LAMP Borderlights, because of their extreme versatility, are the most widely used type of border. They use R40 Reflector lamps (75, 150 or 300 watts) or 150 watt PAR38 lamps. Outlets are 6" on center and they are wired for three circuits (can also be wired for 4 circuits). Three 24" asbestos leads from each end are provided to plug sections together. Combination color frames for gelatine or glass roundels are provided. Supplied with pipe clamps for hanging. Manufactured in any length, but six foot and 7 1/2 foot sections are the popular sizes and are generally available for quick shipment.

5 5/8 Roundels (Amber, Red, Blue, Green) are the size used for this unit. If desired, they must be ordered separately (2 to a foot).

PAR56 - REFLECTOR LAMP Borderlight is a very high intensity unit using the 300 watt PAR56 lamp. It is wired for 3 circuits and is equipped with 36" asbestos leads, combination color frames, pipe clamps, and end-prong sockets on 8" centers.



PR40



PAR56



500



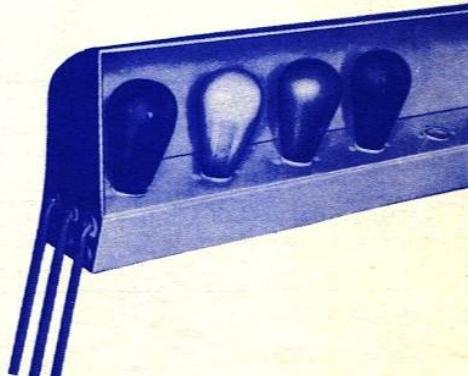
512



PORTABLE FOOTLIGHTS

Footlights are a symbol of tradition. Modern practice relegates them to a secondary role of toning the set or to soften hard shadows created from overhead spotlights when the main acting area lighting is provided by more directional units. Footlights are also important in lighting the curtain and for giving a brilliant illumination from below. They are especially useful in musicals. The length should be 20 to 25 percent less than the width of the proscenium. They should be installed at the edge of the apron and should not project more than a few inches above the stage floor when in use.

PSR PORTABLE FOOTLIGHT is constructed of 20-gauge steel. Circuits and length, according to specification. Outlets on 4" centers. This type of footlight is of the semi-open trough type using 25 to 100 watt natural color lamps. Asbestos leads are provided on both ends for plugging sections together.



PAR 46 BEAMSPOT

The PAR46 BEAMSPOT produces a high intensity of light in low wattage. Its "hot spot" is about five times more powerful than the 150 watt R-40 Spot! The PAR-46 is a sideprong connection lamp, available in either Spot or Flood with a rated life of 2000 hours. The spots are simple to assemble or take apart - "Finger-tip" swivel action at both base and housing to all angles. Filters are front loaded in one second. Plenty of "breathing space" and ventilation in housing. Sturdy all-steel construction, ruggedly built for years of use.

P20 - flat base. Can be attached to wall, ceiling, or set on floor. 6' cord extension and plug provided.

P21 - with heavy duty clamp. Clamps to 2" maximum pipe. 6' cord extension and plug provided.

PAR 56 BEAMSPOT

The PAR56 BEAMSPOT uses the highly powerful 300 watt PAR-56 lamp which is a "back-prong" connection lamp available in either Spot or Flood with a rated life of 2000 hours. The PAR56 Spot achieves 65,000 Candlepower (compared to 13,500 for the 300 watt R40 spot). The intensity of the PAR-56 is better than twice that of the 200 watt PAR46 Spot!

P30 - flat base. Can be attached to wall, ceiling or set on floor. 6' cord extension and plug provided.

P31 - with heavy duty clamp. Clamps to 2" maximum pipe. 6' cord extension and plug provided.

The PAR56 BEAMSPOTS were used with excellent results by several American college touring companies who toured Europe in 1960, 1961, and 1962.

PIN BEAM

Nothing available on today's market offers the startling high-intensity, pin-point lighting effects of the low wattage PIN BEAM! A light output equal to the 300 watt PAR-56 Spot is produced in less than 30 watts! At a distance of several feet, the size of the PIN BEAM spot is smaller than the diameter of a tea saucer. The PIN BEAM uses the 6 volt PAR46 Automotive Spot. A built-in step-down transformer, regulated to produce about 1,000 hours of lamp life, permits the use of this special 6 volt lamp on standard 120 volt circuits.

ACCESSORIES: Glass color filters (CF for PAR46, & SF for the PAR56) as listed on page 45. (Spread lens avail. for the 46)

MIRROR BALLS AND SHOWERS

The revolving crystal ball and showers are an outstanding novelty that no ball room, night club, lodge hall or country club can afford to be without. A well constructed device which always adds color, sparkle, mood and intrigue wherever and whenever used. Countless tiny colored spots in an ever changing pattern are produced when several colored spotlights or colorwheels on spotlights are directed on the revolving crystal ball or shower. The light from the spots is reflected by the showers or crystal ball, and as it slowly revolves, a shower of colored lights seems to float over the entire area. All Mirror Balls and Showers are furnished with a 110 volt concealed motor for operation on 60 cycle alternating current. Installation is easy and fast; no special wiring is required.

191. 18" Mirror Shower	533. 12" Mirror Ball
286. 24" Mirror Shower	194. 18" Mirror Ball
193. 30" Mirror Shower	534. 24" Mirror Ball
532. 10" Mirror Ball	535. 36" Mirror Ball

BEAMSPOTS

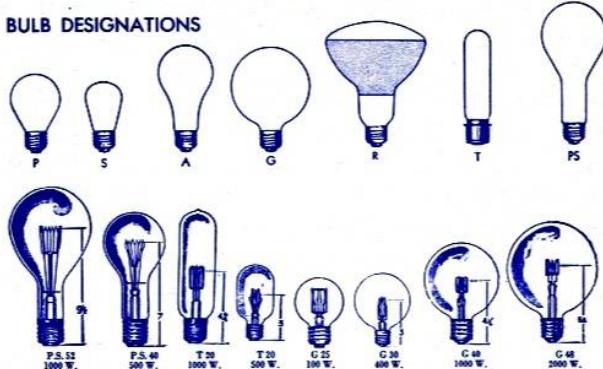


No. 191

LAMPS, LENSES AND GLASS RONDELS

No.	disc.	Watts	Bulb	Base	Burn base:	
L2	C	100	G16 1/2 spot	single contact	down	
L2A	A	100	G16 1/2 spot	double contact	down	
L3	C	100	P25	med. screw	down	
L5	A	150	G16 1/2 spot	single contact	down	
L5A	A	150	G16 1/2 spot	double contact	down	
L6	C	150	P25	med. screw	down	
L7	C	250	T20	spot	med. prefocus	down
L8S	C	250	G30	spot	med. screw	down
L8F	C	250	G30	flood	med. screw	down
L10	C	250	T12	spot	med. prefocus	up
L11	A	250	T14	spot	med. bipost	up
L12	C	400	G30	spot	med. screw	down
L13	C	400	G30	flood	med. screw	down
L14	A	400	G30	spot	med. prefocus	down
L17	C	500	G40	spot	mogul screw	down
L17F	C	500	G40	flood	mogul screw	down
L19	C	500	T20	proj.	med. screw	down
L20	C	500	T20	spot	med. prefocus	down
L23	C	500	T12	spot	med. prefocus	up
L24	C	500	T14	spot	med. bipost	up
L25	C	750	T12	spot	med. prefocus	up
L26	C	750	T14	spot	med. bipost	up
L28	C	750	T20	spot	med. prefocus	down
L29	C	1000	G40	4 1/4 spot	mogul screw	down
L29A	C	1000	G40	5 1/4 spot	mogul screw	down
L30	C	1000	G40	5 1/4 spot	mog. pref.	down
L32	A	1000	G40	flood	mogul screw	down
L33A	C	1000	T12	spot	med. prefocus	up
L34	C	1000	T24	spot	mogul bipost	up
L35	A	1000	G48	spot	mogul bipost	down
L36A	C	1000	T20	spot	med. prefocus	down
L37	C	1000	T20	proj.	mog. prefocus	down
L38	A	1000	T20	proj.	mog. screw	down
L39	C	1500	G40	spot	mog. screw	down
L40	C	1500	G40	spot	mog. pref.	down
L41	A	1500	G40	flood	mog. screw	down
L42	C	1500	T24	spot	mog. bipost	up
L43	C	1500	T20	proj.	mog. pref.	down
L45	A	2000	G48	spot	mog. bipost	down
L46	A	2000	G48	spot	mog. screw	down
L47	C	2000	G48	spot	mog. prefocus	down
L48	C	2000	T30	spot	mog. bipost	up
L48A	A	2100-60 volt	T24	spot	mog. bipost	down
L49	C	3000	T32	spot	mog. bipost	up
L50	A	5000	G64	flood	mog. bipost	down
L53	A	60	A19	med. screw	down	
L54	A	75	A21	med. screw	down	
L55	A	100	A clear	med. screw	down	
L56	A	150	A clear	med. screw	down	
L57	A	200	A Clear	med. screw	down	
L58	A	300	PS35	mog. screw	down	
L60	A	500	PS40	mog. screw	down	
L61	A	750	PS52	mog. screw	down	
L62	A	1000	PS52	mog. screw	down	
L63	A	1500	PS52	mog. screw	down	
L65	C	150	R40 Colors	- see page E15	down	
L73	C	150	R40	spot	med. screw	down
L73F	C	150	R40	flood	med. screw	down
L74	C	300	R40	spot	med. screw	down
L74F	C	300	R40	flood	med. screw	down
L75	C	150	PAR38	spot	med. screw	down
L75F	A	150	PAR38	flood	med. screw	down
L83	C	200	PAR46	spot	med. side prong	down
L84	C	200	PAR46	fld.	med. side prong	down
L85	C	300	PAR56	spot	mog. end prong	down
L86	C	300	PAR56	fld.	mog. end prong	down
L87	A	500	PAR64	spot	mog. end prong	down
L90	A	6 Volt,	PAR46	auto.	for Pin Beam	

BULB DESIGNATIONS



RONDELS

Heat resisting uniformly colored glass rondels are available in six colors and in three diameters:

Clear - Amber - Blue - Green - Red
PCG4 - 4". - PCG5 - 5 5/8". - PCG7 - 7 9/16".

SPREAD LENSES are available in a 5 5/8" diameter only, in the six colors above (on special order). These lenses give a "ribbed" oval light spread. Order Spread Lenses as PSL giving color desired.

RETAINING RINGS are available in three sizes:

PRR4 - 4"; PRR5 - 5 5/8"; PRR7 - 7 9/16"

LENSES

PLANO CONVEX lenses are made of clear crystal glass; exceptional high quality.

No.	Diameter	Focus	No.	Diameter	Focus
PCL4a	4 1/2"	6 1/2"	PCL6e	6"	16"
PCL4c	4 1/2"	9"	PCL8a	8"	10"
PCL6a*	6"	9"	PCL8b	8"	12"
PCL6b	6"	10"	PCL8e	8"	20"
PCL6c	6"	12"	PCL10a	10"	12"
PCL6d	6"	14"	PCL12a	12"	20"

*In heat resisting only.

FRESNEL lenses are all heat resisting.

PFL3 - 3"	PFL6 - 6"	PFL10 - 10"
PFL4 - 4 1/2"	PFL8 - 8"	PFL12 - 12"
PFL5 - 5"		PFL14 - 14"

STEP lenses are all heat resisting.

PSL4	4 1/2"	3 1/2"	PSL8c	8"	10"
PSL6a	6"	6"	PSL8d	8"	11"
PSL8a	8"	8"	PSL8e	8"	12"
PSL8b	8"	9"			

LENS RINGS are available for each lens:

PLR3 - 3"	PLR6 - 6"	PLR10 - 10"
PLR4 - 4"	PLR8 - 8"	PLR12 - 12"

In replacing lenses, it is important for the efficiency of the spotlight to choose the correct size - generally the one recommended by the mfr. In general one should choose short focal lenses for short throws and long focal length lenses for long throws. However, the longer the focal length, the smaller the illuminated area can be made without producing a filament image, but as focal length increases, efficiency decreases.

LAMP BASES

PLB1.	- Medium Screw. Any medium screw lamp
PLB2.	- Medium Prefocus. 250/500/750/1000 watt
PLB3.	- Mogul Screw. Any mogul screw lamp
PLB4.	- Mogul Prefocus. 500/1000/1500/2000 watt
PLB5.	- Mogul Bipost. 1000/1500/2000/3000 watt

PAR & R40 ACCESSORIES

CO	Clamp-on Swivel Socket
N10	Screw-in Swivel Socket
N10-6	An N10 with a 6" Pipe Extension
N10-12	An N10 with a 12" Pipe Extension
FS12	Screw-in 12" Flexextension Socket
FS18	Screw-in 18" Flexextension Socket
E	Swivel Socket on Escutcheon Plate and furnished with 6' cord and plug
B10	Single Socket Base
P3-4	Swivel Socket on Flat Box Plate
D11	Single Socket Canopy Unit
D12	Double Socket Canopy Unit

FOCALITE ALL ANGLE SPOTLIGHTS

B5	Accommodates PAR38 Reflector lamps
B7	Accommodates R40 Reflector lamps
B46	Accommodates PAR46 Reflector lamps
COB46	Clamp-on Focalite for PAR46 lamps

HOOD UNITS

B10JH	Economy Swivel socket base with Hood
D11JH	Economy Canopy Plate with Hood
B44SH	Single Socket Base with standard Hood
P3-4SH	Swivel socket on box plate with standard Hood
ESH	Swivel socket on Escutcheon plate with Hood
N10SH	Screw-in Swivel Socket with standard Hood
COSH	Clamp-on Swivel Socket with standard Hood
SH	Standard size Torpedo Shaped Hood
SH/S	Standard size Modern Swedish Hood

LOUVERS AND COLOR CLIPS

SHL	Louver for standard Hood
CCL5	Louver to fit Color Clips only
CCN	Combination Color Clip to fit both R40 and PAR38 Lamps
CC38	Color Clip for PAR 38 lamps

(NOTE: The Color Clips are made to fit directly on the R40 and PAR38 lamps; they will not fit the Hoods)

COLOR FILTERS

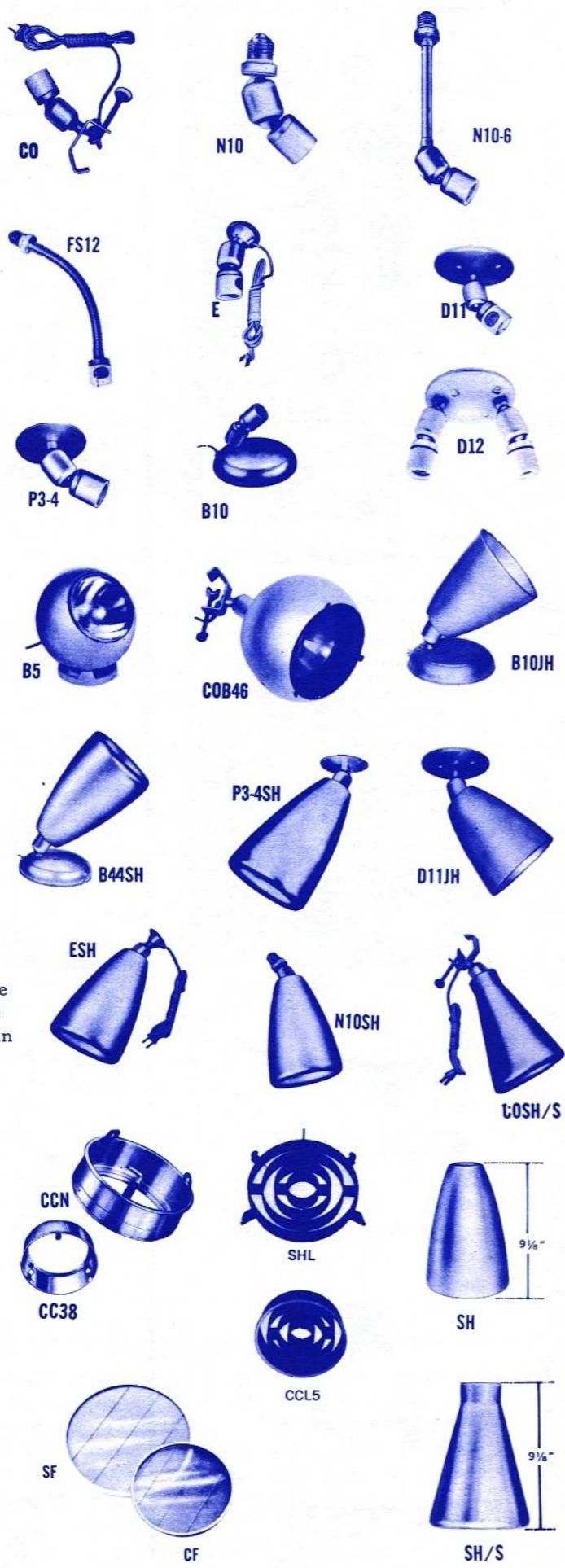
These filters will fit the Color Clips listed above and the PAR46 Beamspots. A larger sized filter is made for the PAR56 Beamspot, known as SF filters; these are made in all of the following colors at an additional charge.

CF1.	Blue Violet	CF12.	Straw
CF2.	Magenta	CF13.	Med. Amber
CF3.	Deep Blue	CF14.	Deep Amber
CF4.	Med. Blue	CF15.	Orange
CF5.	Daylite Blue	CF16.	Flesh Pink
CF6.	Deep Turquoise	CF17.	Lite Pink
CF7.	Med. Turquoise	CF18.	Med. Pink
CF8.	Deep Green	CF19.	Deep Pink
CF9.	Med. Green	CF20.	Lite Rose
CF10.	Lite Green	CF21.	Med. Red
CF11.	Lemon Yellow	CF22.	Deep Red

COLORBEAM REFLECTOR LAMPS

L65.	150 watt R40:	Med. Blue	Golden Amber
		Nile Green	Surprise Pink
		Straw	Magenta Red

Colorbeams are color-permanent reflector lamps with sealed beam efficiency. The color can not fade, chip or flake because it is a permanent part of the glass. The lamps are rated at 2,000 hours and the color is guaranteed to keep brilliant for the life of the lamp.



CONNECTORS

Our slip connectors are made of solid fibre with strong and heavy contacts. All live connection points are embedded and enclosed in the fibre so as to pass the most rigid inspection laws. Connectors may be ordered in pairs, or as male and female, separately.

"A" - Asbestos

"C" - Cable

(Since spotlights are generally furnished with asbestos leads, which you will then connect to your cable, you would use an A C connector, which means the male would be for asbestos and the female would be for cable.)

TWO POLE CONNECTORS

No.	Volts	Amp.	Male	Fem.	No.	Volts	Amp.	Male	Female
138	250	15	C	C	144	125	60	C	C
139	250	15	A	C	145	125	60	A	C
140	250	15	A	A	146	125	60	A	A
141	125	30	C	C	147	125	100	C	C
142	125	30	A	C	148	125	100	A	C
143	125	30	A	A	149	125	100	A	A

THREE POLE CONNECTORS

111	125/250	15	C	C	113	125/250	60	C	C
112	125/250	30	C	C	114	125/250	100	C	C

MULTIPLE CIRCUIT CONNECTORS

129	250	15	C	C	Multiple Branchoff
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The Branchoff is made so that 3 separate connections can be taken from one stage cable lead. The 3 male leads are 1 hole cable grips. Can be ordered complete or body (female) only.

TWISTLOCK CONNECTORS

TWC2a	125	20	2 wire	TWC3	125	20	3 wire
STAGE PLUGS							
130	250	50	2 wire	132	250	100	2 wire
131	250	25	2 wire/1/2"	133	250	50	for #6"

IRON BASES

Description

220	Round Iron Base, dia. 14", weight 16 lbs., for 1" pipe
221	Round Iron Base, dia. 18", weight 26 lbs., for 1" pipe
222	Round Iron Base, dia. 24", weight 50 lbs., for 1 1/2" pipe
225	Large 3-leg base equipped with 4" rubber wheels, drilled and tapped for 1" pipe

TELESCOPING STANDS

No.	Height of Stand	Base	No.	Height of Stand	Base		
	Min.	Max.		Min.	Max.		
214	27"	54"	14"	217	33"	58"	caster
215	48"	96"	14"	218	48"	96"	caster
216	48"	96"	18"				

(All of the above 5 stands are equipped with cable hook)

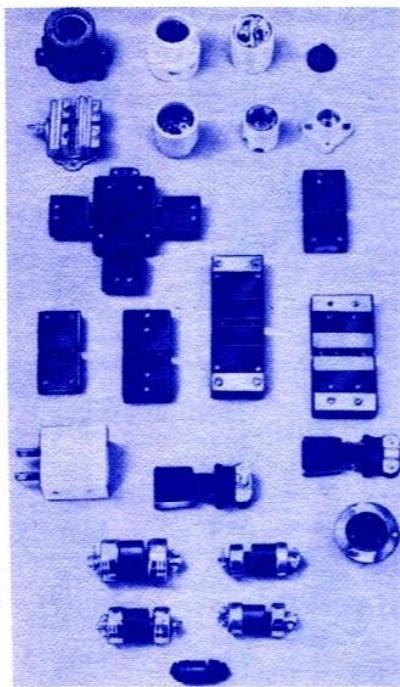
219 BOOMERANG STAND - 10' of 1 1/2" standard pipe with #222, 50 lb., 24" base

PIPE CLAMPS AND WALL BRACKETS

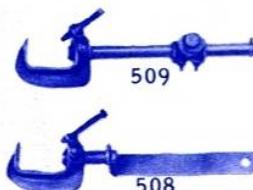
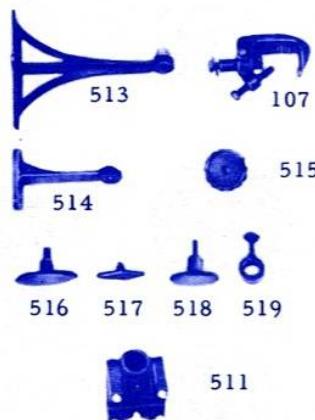
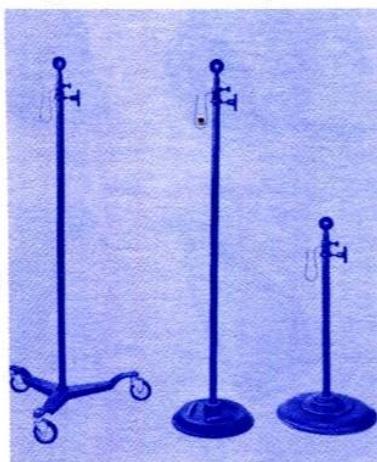
107	"C" Clamp. Malleable iron pipe clamp. Most popular and most widely used clamp.
509	Side Arm - Pipe
508	Side Arm - Flat
513	Wall Bracket - large
514	Wall Bracket - small

PARTS AND SUPPLIES

61	6" IRIS SHUTTER
62	8" IRIS SHUTTER
238	Cable Hook for stands
511	Cable Clamp
515	Hand Wheel
516	Bracket Handle: 3/8". #517 - 5/16". #518 - 1/2"
519	1" Collar and Thumb Screw
520	Yoke for our FR6 6" Fresnel
521	Yoke for our EL6 6" Ellipsoidal
522	Yoke for our EL8 8" Ellipsoidal



TELESCOPIC LIGHT STANDS



COLOR FRAMES

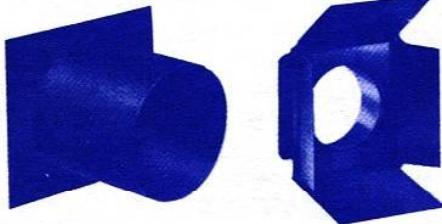
COLORFRAMES are available in many shapes and sizes to fit the lighting units described in our catalog. Extra colorframes are a useful accessory as replacements for bent frames and for rapid changing of color media. These colorframes will hold either CINABEX or Rosco gels. Refer to our Lighting Equipment Charts for the correct choice for each unit.

No.	Size	No.	Size	No.	Size
298	5" x 5"	305	18" x 20"	333	15 3/4" x 16"
299	5 1/2" x 5 1/2"	320	6 1/2" x 6 1/2"	334	17 3/4" x 17 3/4"
300	5 3/4" x 7 1/2"	322	7 1/2" x 7 1/2"	335	18" Octagon
301	8" x 9"	325	10" x 10"	336	3 1/4" x 3 1/4"
302	10" x 11"	331	10 1/2" x 10 1/2"	337	5 7/8" x 6 7/8"
304	18" x 18"	332	14" x 14"	338	6" x 7"



SNOOTS

BARN DOORS



BUBBLE MACHINE



COLOR WHEELS

The COLORWHEELS listed here are standard units. They are made in various models, types and sizes, hand operated and motor driven. When ordering, be certain to specify the size of the colorframe holder to which the colorwheel will be attached.

HAND OPERATED

- 75A 5 hole wheel for Baby Spots, 4 1/2" lens opening
- 75B 5 hole wheel for standard spots, 6" lens opening
- 76A 6 hole wheel for standard spots, 6" lens opening
- 77A 7 hole wheel for standard spots, 6" lens opening
- 75C 5 hole wheel for standard spots, 8" lens opening

MOTOR DRIVEN (A. C. ONLY)

- 78A 5 hole wheel, furnished with 110 volt 60 cycle motor
- 80 5 hole wheel for R40 Reflector Lamps only.

FUNNELS

BARN DOORS

FUNNELS (also known as Snoots and High Hats) and BARN DOORS are used as lighting accessories to cut off and frame a beam of light.

FUNNELS give a round beam and are the simplest form of control.

183A 3" Diameter	186A 6" Diameter
184A 4 1/2" Diameter	187A 8" Diameter
185A 5" Diameter	188A 10" Diameter

BARN DOORS give the most efficient type of control. They are available as 2 door or 4 door.

630 2 door;	640 4 door: For 6" lens spots
631 2 door;	641 4 door: For 8" lens spots
632 2 door;	642 4 door: For 10" lens spots

LAMP COLORING

Paramount's transparent LAMP COLORING is a specially prepared solution for the coloring of incandescent lamps. The process is simple and instantaneous. Dipping the lamp into the solution while the current is turned on and immediately withdrawing it, produces a brilliant and durable transparency that will not crack, peel or chip off, giving the lamp the appearance of being made of natural glass.

COLORS:	Cardinal Red	Emerald Green	Purple
	Dubarry Pink	Straw	Magenta
	Moonlight Blue	Golden Amber	Canary
	Dark Blue	Flesh Pink	Frost

Order as Pints (LCP) or Quarts (LCQ)

THINNER can also be ordered in pints (LCTP) or quarts (LCTQ)

BUBBLE MACHINE

Our BUBBLE MACHINE creates a continuous stream of hundreds of live bubbles every minute. Bubbles are 2" to 8" in diameter and float up to 20 feet in the air. Can be used indoors as well as outdoors. Cast aluminum construction. Durable Motor for continuous operation (5 to 8 hours before refilling). Equipped with ceiling hangars. AC only. 10" wide, 10" high, 14" long. This is a fascinating "action" device.

Bubble fluid available separately by the gallon.

STAGE CABLE

Paramount's ALL RUBBER-COVERED CABLE is heavy duty, Underwriters Approved and is available as either two-conductor or three conductor. Rubber Covered cable replaces the old braided Stage Cable.

Cat. No.	Size Cable	Carrying Capacity B & S	Amperes	Cat. No.	Size Cable	Carrying Capacity B & S	Amperes
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TWO CONDUCTOR:

RC16-2	16	6	RC12-2	12	20
RC14-2	14	15	RC10-2	10	25

THREE CONDUCTOR

RC14-3	14	15	RC12-3	12	20
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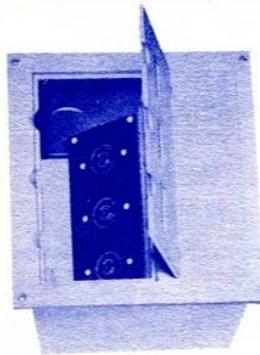
Other sizes on application. Compare our prices to any other stage equipment concern. We believe we are lower then any other New York competitor. Because of no demand, braided cable is discontinued.

ASBESTOS FLEXIBLE WIRE is extra flexible, will not burn or carry flame and is made as a single conductor wire. This wire is made up of many fine copper strands wrapped first with acetate and then with asbestos wrap. It is available as follows:

Cat. No.	Size Cable	Carrying Capacity B & S	Amperes	Cat. No.	Size Cable	Carrying Capacity B & S	Amperes
PAW14	14	20		PAW6	6	70	
PAW12	12	25		PAW4	4	90	
PAW10	10	30		PAW2	2	125	
PAW8	8	50					

Our BORDERLIGHT CABLE is multiple conductor, flexible color coded type K, approved

Cat. #	Size no. conduct.	Cat. #	Size no. conductor	
PBC12	12	6	PBC12b 12	16
PBC12a	12	12	PBC12c 12	20

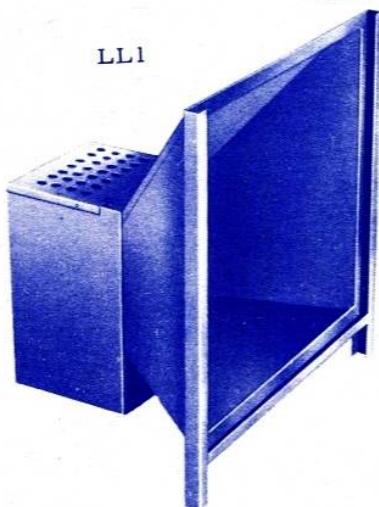


FOR 20 AMP
TWISTLOCKS

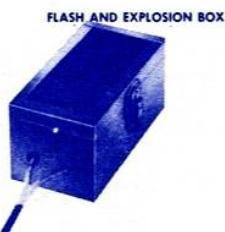
FLOOR POCKET



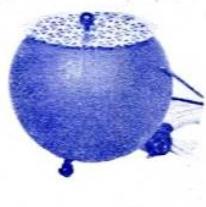
MP1



LL1



FLASH AND EXPLOSION BOX



PCSB

FLOOR AND WALL POCKETS

When lighting equipment is not permanently connected by a connector strip, floor and wall pockets are generally used. These units come with several types of receptacles: Pin Connector (P), Twistlock (T), and Stage Plugs (SP). Specify type desired

FLOOR POCKETS

Cat. #	Plug Outlets
152	1
153	2
154	3
155	4

WALL POCKETS

Cat. #	Plug Outlets
164	1
165	2
166	3
167	4

MULTIPLE PLUGGING BOX

Our MULTIPLE PLUGGING BOX has a total of 5 female connectors, 4 switches, a built-in fuse, 6' cord and a house plug. It is a handy multiple switch box, ideal for controlling portable set ups. Capacity is 2000 watts. Order as MP1.

LINNEBACH LANTERN

The LINNEBACH LANTERN is a simple projector which enlarges a cut-out silhouette into a shadow or a color transparency into a soft edged image. They have a very wide angle spread because they create a direct enlargement in proportion to the distance between the small filament source and the slide. They often stand on the floor upstage and project their images through a translucent screen from behind. They can also be used for front projection. It can use any of 3 lamps: 1000, 1500 or 2000 watt, G40, G48 Mogul BiPost. Order as LL1.

ELECTRO-MECHANICAL EFFECTS

FLASH EFFECT

384 - Electric FLASH BOX. Using a small amount of Flash Powder and a single strand of copper wire between the poles, the box will give off a brilliant flash of light and a puff of white smoke. Must be recharged after each flash.

PCFb. - FLASH POWDER - 2 oz. (Can't be airmailed)

PCSB - ELECTRIC SMOKE BOX - gives off dense cloud of smoke. Takes about 2 minutes. Wired, with plug.

PCSBP - SMOKE POWDER for Smoke Box. Sold by the lb.

PSCW - 8" White Smoke "Candles" - lasts about 3 minutes. Gives off cloud of white smoke

PSF - FIRE POWDER - A powder which when ignited produces an actual fire flame which lasts from 30-45 seconds. By lb.

PCF - COLD FIRE - A highly volatile liquid that burns with a bright yellow flame but gives off little or no heat. Used by "Fire-Eaters" and Magicians. Sold by the pint.

LUMINESCENT PRODUCTS

49

Startling effects can be achieved through the use of Ultra Violet products. Long used by the Radio City Music Hall for its famous skeleton dances and other "magic" effects, UV is wonderful for its eye catching and stirring dramatic appeal. If you need an effect to liven up a show, this is certainly an effective way to do it. U.V. products will glow in the dark as long as Ultra Violet light is turned on them. The moment this light is shut off, they instantly cease to glow. The stronger the U.V. light, the stronger the glow. 12 brilliant colors are available: Chartreuse, Red, Yellow, Lemon, Orange, Cerise, Pink, Green, White, Deep Blue, Flesh and "Invisible" Blue. One pint will cover 20 to 30 square feet.

PUVL. U.V. LACQUERS (Liquids)

Quick-drying transparent liquids. Should be applied on white materials. Recommended for painting fabrics. In sizes from 4 oz. to 1 gallon.

PUVP. U.V. PAINTS

Quick-drying opaque paints of ordinary paint consistency. They color the original colors of materials and can be used on light as well as on dark surfaces.

PUVW. U.V. WATER COLORS

Transparent liquids for use on white paper or cardboard. In sizes from 4 oz. to 1 gallon.

PUVS. U.V. SATINS

Made in 10 colors, 45" wide. Refer to section on Fabrics.

UV MAKE-UP - See Stein's or Leichner.

The following are slow drying pigmented opaque paints for outdoor as well as indoor use. This group has 6 "Invisible" colors that appear white or off-white in regular light, but under U.V. light they transform into glowing Blue, Green, Yellow, Orange, Red or White; Also 9 visible colors: Light and Dark Blue, Light and Dark Green, Yellow, Orange, Red, Pink and Flesh. The colors are easily blended.

PUVOP. U.V. OIL PAINTS (Bulletin Colors)

15 Oil Base Colors.

PUVTP. U.V. TEMPERA PAINTS

15 Water Base Colors

MISCELLANEOUS U.V. ITEMS

PUVC. U.V. CHALKS. PUVCR. U.V. CRAYONS

3 1/4" x 3/8". 12 colors. "Invisible": Blue, Green, Red, Yellow, Orange, Lemon, Flesh, Pink, White. "Visible": Deep Blue, Deep Green, Deep Red

PUVI. U.V. "INVISIBLE" INKS

Visible only in U.V. light. For rubber stamp, pen or brush application. Invisible UV WRITING or MARKING ink (blue) for paper, cloth, leather.

Invisible UV MARKING INK #L41 (blue) for glass, metal, plastic.

Invisible UV BODY STAMPING INK (green) to control admissions at fairs, dances, clubs, etc. Indelible Blue for pools and beaches.

U.V. IDENTIFIER KITS

Control admissions and eliminate gate crashers by stamping hand of patrons. The mark is visible only under the UV lamp.

Kit No. 18. For Indoor Use. Complete with lamp.

Kit No. 16. For Outdoor Use. Complete with lamp.

UV Body Stamping Inks and Lamps are entirely harmless to skin & clothing. Stamped marks last from 6 - 8 hours & will withstand hand washing.

LUMINOUS PRODUCTS

These will glow in the dark after short exposure to strong electric light or daylight. The glow is strongest immediately following the activation with light & then gradually becomes dimmer. The afterglow is serviceable only in completely dark surroundings. Green is recommended for stage effects. Blue is best for signs, markings, etc. since it retains a dim glow for many hours. 1 pint will cover 20 sq.ft.

PLP. LUMINOUS PAINTS

Brushing consistency; can be thinned.

U.V. LIGHTING EQUIPMENT

The Ultra Violet light used for producing U.V. effects is entirely harmless. Blacklight is a popular term for the invisible Ultra-Violet spectrum of 3650 Angstroms which causes certain substances to fluoresce (glow in the dark). These striking effects cannot be duplicated with ordinary light or with ordinary colors. It is obtained either from spotlights equipped with UV Filters or from special UV Lamps.

UVL1. 2 WATT UV LAMP. 2 watt UV bulb, reflector, cord & plug. A small experimental lamp.

UVL2. 250 WATT INCANDESCENT BLACKBULB.

Must be used in porcelain socket for short periods only since it develops a great deal of heat.

UVL5. 40 WATT PORTABLE U.V. LAMP

Complete in a carrying case. Equipped with bulb, reflector, transformer, extension wire & plug. Effective within 15 sq. ft. area. 49" long, 6" wide, 4" high.



UVL6. 100 WATT UV PROJECTOR LAMP

Consists of 100 watt UV Mercury Bulb equipped with 5" Filter Rondel, stand & a transformer. Spot bulb lights 15' area at 30'; Flood same at 15'.

UVL7. 250 WATT UV REFLECTOR LAMP

Consists of 250 watt UV Mercury Bulb equipped with Two Filters, 12' heavy insulated cord, enclosed transformer, Alzak aluminum reflector. Has 100 degr. beam spread. For wide area illumination at a distance within 20 feet. Net wt. 22 lbs.

U.V. FILTERS & FILTER GLASSES

Should be used in spots with 1000 - 2000 watt lamps. Lower wattage will be effective only for short dist.

U.V. FILTER RONDELS

Purple only

UVF1.	12"	UVF5.	10" x 12"
UVF2.	8 3/8"	UVF6.	6 1/2 x 6 1/2
UVF3.	6 1/2"	UVF7.	3 1/4 x 3 1/4
UVF4.	5"	UVF8.	3" dia.

UV Colors glow brighter in the blue filters, but the surroundings are subdued in deep blue light.



UVL6



UVL7

PACKAGED DIMMERS

For the average user of dimming equipment, the cost factor is of prime consideration. The large switchboard does not come within the realm of the budget and the make-shift panel board within the budget will not meet the demands of the application. Packaged Dimmers have been designed with the budget in mind. Not only does the initial cost include all the advantages of a large switchboard installation, but built-in flexibility provides for future expansion.

By exercising a little ingenuity in the layout of the installation, it is possible to use a single Package and a patchboard section to obtain the capacity required. This combination is employed many times in an effort to keep the cost in line and achieve the results desired. The input line is fed through a main disconnect switch to the unit and to a hot circuit supply panel. The patchboard section acts as the termination point of as many lighting circuits as required. The theory of this arrangement is that many of the lighting circuits need not be in a dimmer circuit all the time. With this arrangement it is possible to control many more lighting circuits than there are dimmer circuits. By means of jumpers (any length as required) the lighting load circuits can be switched from the dimmer circuits to the hot circuit supply panel or else left idle until the circuit must be used. On the patchboard section, one receptacle for each lighting load circuit is generally the practice. Thus with one or two Dimmer Packages and a patchboard section, a multitude of lighting load circuits, much in excess of the available dimmer circuits, can be controlled.

POWERSTAT PACKAGED DIMMERS

The Superior Electric Company's Powerstat Dimming equipment is easy to install and operate. It can be incorporated into existing lighting systems and into new building plans with equal ease. It can be used for incandescent, rapid-start fluorescent or cold-cathode lighting installations. Several types of output connections are available in each series:

- "RN" standard NEMA receptacle for 2 blade parallel plug or 3 blade grounded plug. 15 amp.
- "RH" 20 amp. receptacle for heavy duty polarized 3 blade grounded plug
- "T" standard twist lock receptacle for 2 blade 15 amp. twist lock plug
- "TH" single 20 amp. receptacle for heavy duty twist lock plug
- "3P" three hole receptacle for either a 2 prong or 3 prong (grounded) 1/4" diameter pin plug
- "1P" single 1/4" diameter pin jack. - "S" - Solid connection; no panel.

THE DC-1200 SERIES

Ideal for any application where several circuits, each requiring 1200 watts or less are to be controlled, this series replaces the DC-1000 series (now discontinued). Only DCS6-1200 and DCS6M-1200 are made as complete units - these are supplied with blank output panels with connections made to an internal terminal board - but any of the six 5" x 16" receptacle panels listed above and pictured below can be ordered at extra cost for installation by the user. Net weight of the panels is 4 lbs. each.

TYPE DCS6M-1200

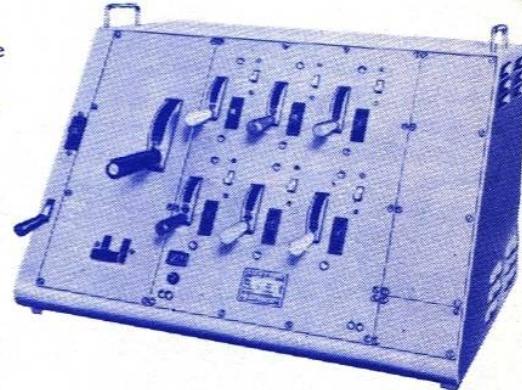
Has 6 non-interlocking 1200 and one 6000 watt dimmers. Operates from 120/240 volt, 3-wire, 1-phase or 120/208 volt, 4-wire, 3 phase 50/60 cycle AC lines. The 6000 watt dimmer can be used to permit control of a 6000 watt independent load or to electrically master up to 6000 watts from the 6 1200 watt dimmers. It has its own 50 amp. circuit breaker and 3-position selector switch with center position "off". Each 1200 watt dimmer has its own circuit breaker and "line/master" selector switch. Master handle is black; individual dimmer handles are white, red, blue, green, amber and yellow. An input line disconnect switch energizes the 6000 watt and six 1200 watt dimmers. A pilot light indicates when there is power available. Over-all dimensions including handles: 20 3/4" high, 31" wide, 25 1/4" deep. Shipping weight: 246 pounds.

A 27/8" x 5" master output panel, type M-1200, is available at extra cost for plugging a separate load to the 6,000 watt master dimmer.

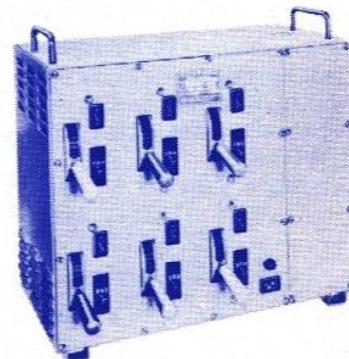
TYPE DCS6-1200

For unmastered applications. As above, in a smooth gray enameled cabinet, but without 6000 watt master or dimmer. Over all dimensions, including handles: 18 3/4" high, 20 3/4" wide, 14 3/4" deep. Weight: 114 lbs.

Packaged LUXTROL Light Control types DCS6-1200 and DCS6M-1200 are supplied with blank output panels at the right front of the cabinet. For permanent installation, connections can be made to a terminal board located inside the cabinet. For greater connection flexibility, any of the six 5" x 16" receptacle panels shown are available at extra cost. These output panels are ordered and packed separately for installation by the user. All panels are pre-wired for easy connection to the load terminals inside the cabinet.



TYPE DCS6M-1200



TYPE DCS6-1200

Type RN-1200
(15 amp. parallel
blade-grounded)



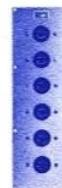
Type RH-1200
(20 amp.
3 blade-grounded)



Type T-1200
(15 amp.
twist-lock)



Type TH-1200
(20 amp.
twist-lock)



Type 3P-1200
(Two or three 1/4" dia.
pin plug)



Type 1P-1200
(Single 1/4" dia.
pin jack)



DIMMERS

THE SUPERIOR DC-2500 SERIES

Available in packages of 3, 4, 5 and 6 controllers with 2500 watt individual controller ratings. Each controller has an on-off switch/circuit breaker, pilot light and card holder. Each controller can be mechanically interlocked with others by a twist of the handle. A separate master handle is provided in "M" units which gives mechanical mastering. Input: 120 volt 2-wire or 240/120 volt 3-wire single phase or 208/120 volt 4-wire three phase. Either straight sleeves or oval knobs in 6 colors are available for the handles. All are 12" high, 17 1/4" deep. Width is 25" for 3 and 4 controller types, 40" for 5 and 6. Type of output connection desired must be designated. Panels are same as for DC-1200 series.

Controllers in assembly	Watts per contr.	Total Watts	Type	Approx. Ship. Wt.
3	2500	7,500	DC*3-2500	157
4	2500	10,000	DC*4-2500	183
5	2500	12,500	DC*5-2500	236
6	2500	15,000	DC*6-2500	261

*Insert desired output connection designation.

NON-INTERLOCKING TYPES

These find wide use in auditoriums, single rooms and other installations where only a few circuits require control. Manual and motor driven types are made in capacities from 1000 to 30,000 watts. The D1000R is the smallest of the line in rating and physical size. It is ideal for small installations where single circuit control is desired. They are easily incorporated into existing panel layouts. They find wide use in controlling footlights, proscenium and small single room installations. The

series is offered in 3 different models to meet a variety of circuit arrangements, for both manual and motor driven duty. The single D2000 handles loads up to 2000 watts; the D2000-2E (3 wire, 1 phase), loads up to 4,000 watts; and the D2000-3E (4 wire, 3 phase), loads up to 6,000 watts. The D5000 series are in the heavy duty class. Single units are employed where the application involves loads up to 5,000 watts. Ganged models for motor driven and manual operation are offered to handle any load up to 30,000 watts.

INTERLOCKING TYPES

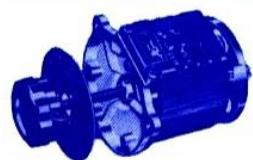
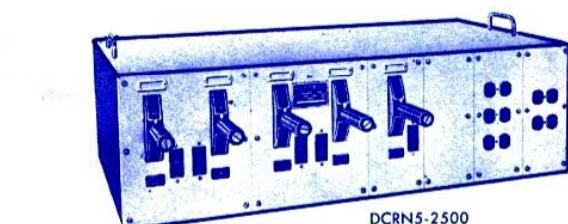
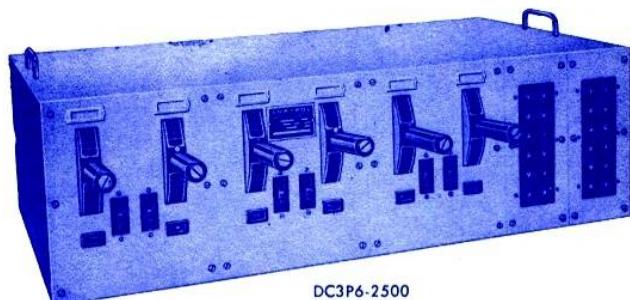
These are available as single units in 2500 and 6000 watt ratings. They are provided with individual hand levers and indicating drums. They may be operated independently, mastered or grand mastered. They feature flexibility, ease of operation smooth control and low maintenance. Order the 2500 watt unit as D2500H and the 6000 watt unit as D6000H.

ELECTRONIC TYPES

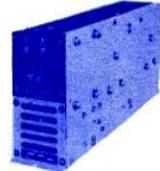
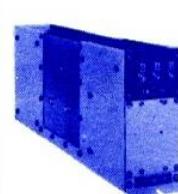
Solid state semiconductor dimmers for incandescent lighting available in 3,000, 6,000 and 12,000 watt capacities. Cool operation, small in size and weight. Contain no fuses, motors, tubes, relays or moving parts. Have virtually instantaneous response. Take short circuit and hot patch of full rated load; unlimited load range. Feature accuracy and stability of closed loop, error-detector control.

MAGNETIC AMPLIFIER

Available in 3000, 6000 and 12000 watt capacities. Provide smooth, accurate remote control. Feature a transistorized pre-amplifier, closed loop error-detector control, high overload capacity without load voltage drop, unlimited hot-patch capabilities, negligible voltage drop, insensitivity to line voltage and load changes. No special protective devices needed. Contains no moving parts, relays or tubes; rugged, maintenance free.



TYPE D5000



Type ECD3

Type TMR3

ELECTRONIC TYPES

MAGNETIC AMPLIFIER

ARIEL DAVIS DIMMERS

710P20 - JUNIOR PORTABLE DIMMER - 6000 Watts

The heart of this unit is the patented 6,000 watt MULTI-DIMMER coil with its 6 individual dimmer controls. You can count on this rugged coil for long life and trouble free operation. This dimmer is much more flexible then the traditional 6,000 watt portable dimmer having 6 separate 1,000 watt coils. Any of the 6 dimmer circuits on this unit can be loaded to 2400 watts as long as the total wattage does not exceed 6,000 for the entire dimmer. It is fully protected with magnetic circuit breakers. 6 20-amp. breakers protect each of the 6 dimmer output circuits and a 50 amp. main breaker protects the coil. The main breaker permits fast, silent blackouts of all circuits connected to the dimmer.

Weighs only 74 lbs. The 710P20 has parallel blade grounded receptacles. The 710P21 has twist lock receptacles. The 710P22 has 3 wire (grounded) twist lock.

ACCESSORIES:

710C6 - Power Feeder Cable. 6' 50 amp. 3 wire. Should be ordered with

710R6 - Connector Set for the Dimmer and the Dimmer end of the Power Feed Cable - and 710R7 - Connector Set for the Plugging Panel and the Plugging Panel end of the Power Feeder Cable.

710P3 - CONSOLETTE PORTABLE DIMMER - 12,000 Watts

The MULTI-DIMMER coil on this unit has the ruggedness and durability of a 12,000 watt dimmer, yet has the flexibility of 6 2400 watt dimmers because of its 6 individual dimmer controls. Two silent switches, each connected to a separate output terminal or receptacle, are provided for each dimmer circuit. These switches make it possible to control 2 circuits from the same dimmer, either separately or simultaneously. This feature allows two separate scenes to be pre-connected and controlled from 1 dimmer without changing the connections at the patching panel.

THE TWO SCENE CONSOLETTE FEATURES:

A. 2 operation lights, 1 for dimmer controls and 1 for breaker section. B. Operation light control (bright, dim, off). C. Dimmer Controls. D. Removable locking cover fits here. E. Load circuit breakers, 1 for each dimmer circuit, 1 for non-dim circuit. F. Silent transfer switches for 2-scene pre-connect operation. G. Main circuit breaker provides input protection to the coil. Can be used as blackout switch for all 6 circuits. H. Load receptacles, 2 for each dimmer control slider. (Note: 710P3 (direct connecting output) has no load receptacles.) J. Non-dim receptacles. K. Power Feeder cable entry. Line, neutral and ground terminals inside cabinet.

THE SINGLE SCENE CONSOLETTE FEATURES:

Dimmers in this series have no pre-connect feature. Each dimmer connects directly to its own output terminal or receptacle. Except for the pre-connect feature, this series has all the advantages of the above described dimmers.

Order as: A. TWO-SCENE SERIES:

710P3 - Direct Connecting Unit. 12 terminals provided for connecting loads to circ.

710P4 - 12 2-wire twist lock receptacles

710P5 - 12 3-wire twist lock receptacles (grounded)

710P6 - 12 3-wire parallel blade grounded receptacles

B. SINGLE SCENE SERIES:

710P7 - Direct Connecting Unit. 6 terminals provided for connections

710P8 - 6 2-wire twistlock receptacles

710P9 - 6 3-wire twistlock receptacles (grounded)

710P10 - 6 3-wire parallel blade grounded receptacles.

Shipping weight on the above units, 710P3 to 710P10, is 150 lbs.

ACCESSORIES

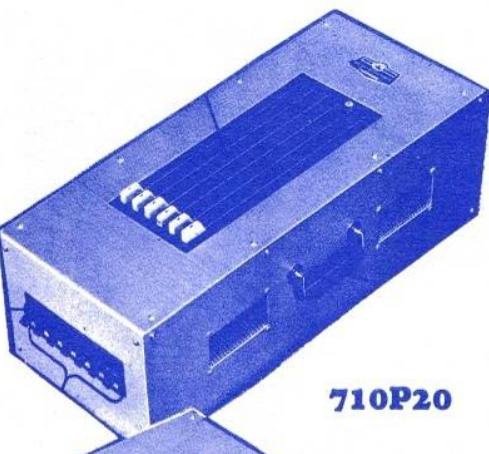
710C2 - Two 6' heavy duty, extra flexible, 100 amp. rubber covered cables with 2 male pin plugs. For use with any 710P series when a ground is not desired.

710C3 - Power Feeder Cable. Same as 710C2, except also has 50 amp. grounding cable with female pin plug. For use when a grounding cable is desired.

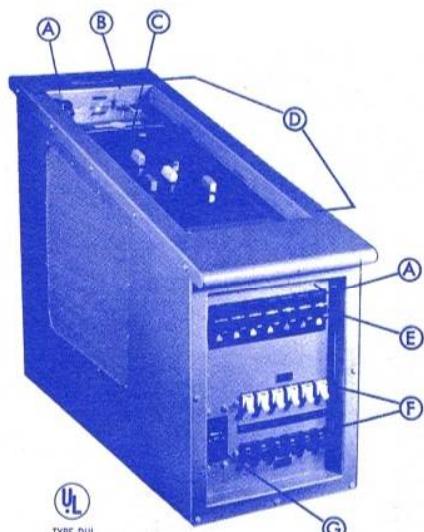
710P35 - Caster Stand - sturdy, with hard rubber casters. Supports portable dimmers lengthwise or 3 crosswise. Shipping weight 95 lbs.

710R2 - Wall Jack Set - Two 100 amp. female receptacles; use with 710C2 cable

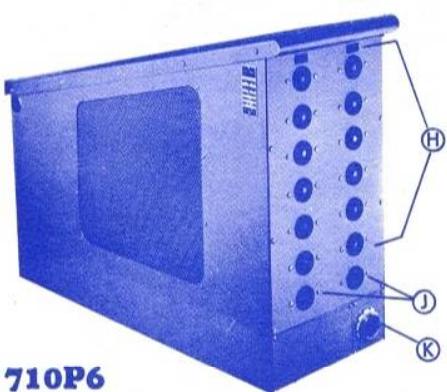
710R3 - Wall Jack Set - 2 100amp & 1 50amp receptacles; use with 710C3 cable



710P20



TYPE DUL

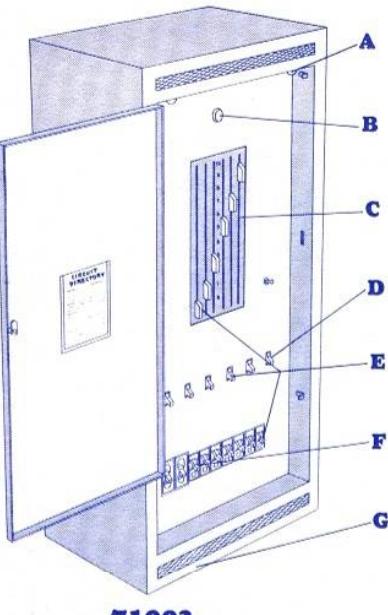


710P6

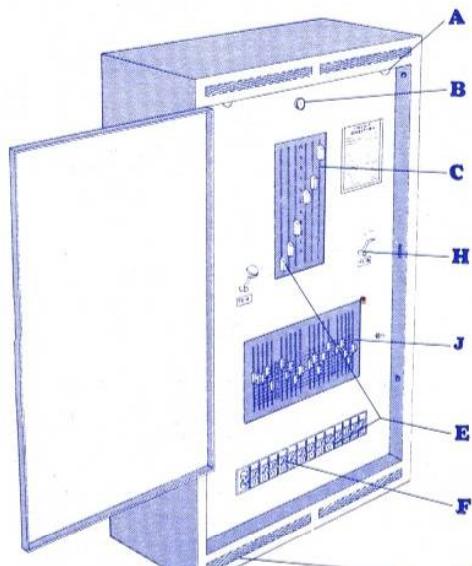
ARIEL DAVIS DIMMERS

The Dimmers pictured and described on this page are all 12,000 watt capacity, highly flexible switchboards, compactly assembled, each with certain special features.

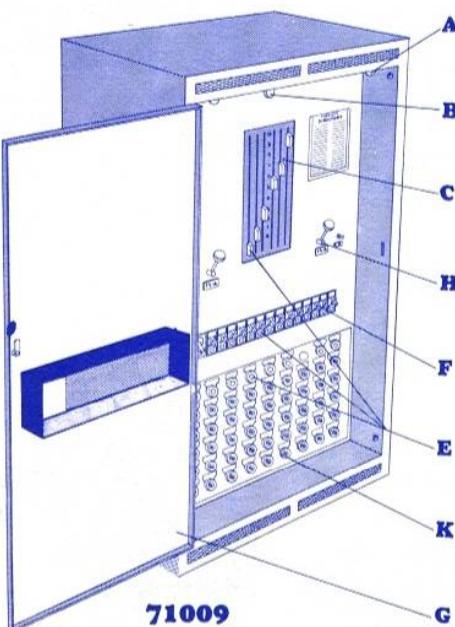
Letters on Drawings refer to:



71003



71007



71009

A) Operation Light. Control area is illuminated even in darkest corner, with down-type operation lights set in top side of recess area. Can be dim or bright
 B) On-Off Indicator Light. Tells at a glance when dimmer is on.

C) 12,000 Watt Davis Multi-Dimmer. Has 6 individual sliders which give dimming control for 6 individual circuits, and in addition permits finger master-dimming. Each slider has 2400 watt capacity with combined load limit of 12,000 watts.

D) Individual Transfer Switches. Each load circuit can be transferred to the dimmer or to the line direct with a silent action transfer switch.

E) Color-Code Identification. For easy identification, each dimmer slider is a different color. Each transfer switch and each circuit breaker switch is color-coded to match its associated slider.

F) Built-In Breaker Protection. The multi-dimmer and each load circuit are protected with individual silent magnetic breakers which also act as on-off switches.

G) Heavy Gauge Steel Cabinet. The switchboard cabinet is constructed of heavy code-gauge steel finished in gray hammertone. It has a grilled ventilator top and bottom and a lift-away door with lock.

H) Davis Rotary Transfer Switches. Transfer Switch "TS-A" permits dimmer circuits to control house lights or stage lights. Transfer switch "TS-B" permits house lights to be controlled by dimmer or direct from power supply and is emergency house light switch.

J) Davis Quick Connect Panel. Allows complete flexibility. Any load or combination of loads can be quickly connected to any dimmer up to capacity of dimmer or to line direct. Sliders are numbered and coded for easy identification. Easy to use. Safe, dead front.

K) Davis Plugging Panel. Allows flexibility. Any load or combination of loads can be connected to any dimmer up to capacity of dimmer or to line direct. Large number of loads in minimum space.

DAVIS PANELETTE: 71003 - Surface Trim. 71004 - Flush Trim

A large capacity switchboard compactly assembled in a small space with individual transfer switches for flexibility.

(71001 - for surface mounting, and 71002 - for flush mounting, are the same in all respects as 71003, 71004 except they have no transfer switches (D)).

DAVIS QUICK-CONNECT PANELETTE

71007 - For surface mounting. 71008 - For flush mounting

A small, highly flexible switchboard giving large switchboard performance, compactly assembled, with added house light control.

(71005 - surface mounting and 71006 - for flush mounting, are the same as 71007, 71008, but without house light control.)

DAVIS PLUGGING PANELETTE: 71009 - Surface; 71010 - Flush

A small, highly flexible switchboard giving large switchboard performance, added house light control and plugging panel economy.

Has 8 female jacks, 45 male jacks, 15 breakers, 2 rotary transfer switches, 28 patch cords, Circuit Directory, etc.

71001, 2, 3, 4 - 200 lbs. each; 42" high x 16" wide x 10" deep

71005, 6, 7, 8 - 300 lbs. each; 50" high x 24" wide x 10" deep

71009, 10 - 325 lbs each; 50" high x 24" wide x 14" deep

All prices listed are FOB shipping point (Utah).

Shipping time, from date of order, is approximately thirty days.

WARD LEONARD DIMMERS

One of the most unusual Dimmer Systems to come out in recent years is the Ward Leonard "Solitrol Controlette". Combining flexibility, efficiency, high wattage rating, a two-scene Preset - all at a reasonable price - the Solitrol Controlette is an excellent Dimmer for schools, little theatres and religious organizations.

THE SOLITROL CONTROLETTE features:

6 - 6,000 watt Dimmers (total of 36,000 watts) in a package only 50" high, 26" deep, 22" wide. Considered the highest power capacity of any system its size. Weighs approximately 600 lbs.

Two scene presets in 6 control channels.

A single fader provides proportional cross fades between the two presets and complete proportional fadeouts can be accomplished with the two blackout switches.

Maintenance free silicon controlled rectifiers.

Smooth accurate control from full bright to blackout, regardless of load.

Dimmers feature silent operation, instantaneous response, and highly filtered output, preventing lamp noise.

Guaranteed for one year.

A panel area for mounting accessory load plug panels.

Optional remote control.

Transportation charges prepaid (to any point in continental U.S.)

OPTIONAL ACCESSORIES

(Packed separately for easy installation on job site)

74SC-66A Pin Plug Panel - 24 3 pole 15 amp. grounded stage pin plug receptacles, 4 per dimmer.

74SC-66B Twist Lock Panel - 24 3 pole 15 amp. grounded twist-lock receptacles, 4 per dimmer

74SC-66C Parallel Blade Plug Panel - 24 3 pole 15 amp. grounded parallel blade appliance outlets, 4 per dimmer

74SC-66D Patch Jack Plug Panel - 24 1 pole 15 amp. stage patch jacks, 4 per dimmer

74SC-66E Stage Plug Panel - 6 2-pole 50 amp. stage receptacles, 1 per dimmer.

74SC-66F Remote Panel Kit - Includes an enclosure 20" w x 9" h x 6" d for remote mounting of control panel plus a blank panel to replace control panel on the system rack.

74SC-66G Cue Writing Shelf - easily installs on front of system to provide a cue book or work surface. Measures 21" w x 15" d.

74SC-66H Caster Kit - provides additional portability for the Solitrol. Adds 1/2" to height.

CONTROLETTE represents the latest miniaturized version of world renowned dimmer banks developed by Ward Leonard, pioneers in lighting control for half a century. All Controlettes are supplied with Master Control, but output panels are additional.

2500 WATT CONTROLETTE WITH MASTER

76-43P-4 - 4 unit - 10,000 watts

76-43P-6 - 6 unit - 15,000 watts

3600 WATT CONTROLETTE WITH MASTER

76-30-4 - 4 unit - 14,400 watts

76-30-6 - 6 unit - 21,600 watts

6000 WATT CONTROLETTE WITH MASTER

76-37-3 - 3 unit - 19,800 watts

Output Panels are as follows:

A) Grounded twistlock Duplex

B) Grounded Twistlock

C) Grounded Stage Pin Plug

Master Dimmer can be located right or left, as requested.

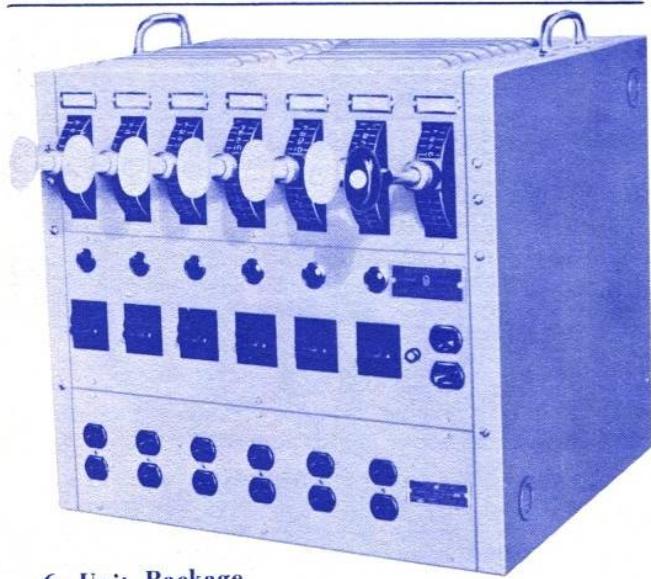
Prices listed in price list include transportation in continental US.

CONTROLETTE features:

1. Individual Control Levers with exclusive palm fitting handles. Slight twist of handle interlocks for master control.
2. Indicating lamps. (show at a glance circuits that are on or off).
3. Input and output dimmer protection (fast acting magnetic circuit breakers).



Solitrol Controlette



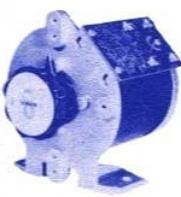
6 Unit Package



WARD LEONARD DIMMERS



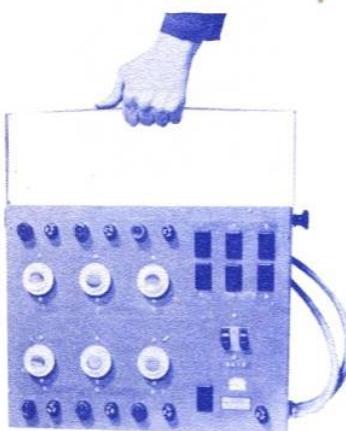
1.2 KW VARISTAT
SLOT CLOSING LEVER



1.2 KW VARISTAT
ROUND HANDWHEEL



RADISTAT

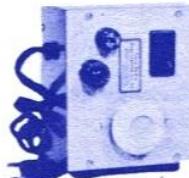


Featherweight construction

Height: 12½" **3600D**
Length: 16" **3600D**
Width: 5" **3600D**
Weight: 15 lbs. **3600D**
Finish: Grey Hammertone



1250D



600D

Ward Leonard Non-Interlocking Type Lighting Controls are designed for those installations where the simplest form of lamp intensity control is all that is required. They offer smooth, flickerless control without the complexity of interlocking levers, motor drives, etc. Non-interlocking type controls are particularly recommended where a single circuit or group of circuits can be controlled simultaneously from a single handwheel.

The Non-Interlocking Controls feature VARISTAT or RADIASTAT dimmers. Each dimmer is a continuously adjustable autotransformer that operates at high efficiency at any setting. Four standard size dimmers rated at 1.2, 2.5, 6.6 and 8 KW are designed for 110-120 volt, 60 cycle, single phase operation of incandescent lamps. Non-interlocking dimmers with round handwheel or slot closing lever (in smaller sizes) are available either open or enclosed. Single or multiple unit assemblies up to three dimmers maximum also can be obtained to meet requirements.

ROUND HANDWHEEL - AUTOTRANSFORMER - NON-INTERLOCKING

Varistat or Radiastat Dimmers

Model Numbers			Total output	# of Dim.	Max. output	Model Numbers			Total output	# of Dim.	Max. output			
Enclosed*	Open type	KW	mers	KW	Enclosed*	Open type	KW	mers	KW	Enclosed*	Open type	KW		
76-12RH11	76-12RH10**	1.2	1	1.2	76-37RH21	76-37RH20	6.6	2	13.2	76-37RH31	76-37RH30	6.6	3	19.8
76-43A-RH11	76-43A-RH10**	2.5	1	2.5	76-38RH11	76-38RH10	8	1	8.0	76-38RH21	76-38RH20	8	2	16.0
76-43A-RH21	76-43A-RH20**	2.5	2	5.0	76-38RH31	76-38RH30	8	3	24.0					
76-43A-RH31	76-43A-RH30**	2.5	3	7.5										
76-37RH11	76-37RH10	6.6	1	6.6										

*Enclosure can be furnished in either flush or surface type. If not specified at time of order, a surface type enclosure will be furnished as standard.

**Where handle extension is required, add "with No. 77-62C handle extension" to order.

SLOT CLOSING - AUTOTRANSFORMER - NON-INTERLOCKING

76-12NH11*	76-12NH10	1.2	1	1.2
76-43A-NH11*	76-43A-NH10	2.5	1	2.5

NOTE: The following three units are NOT Ward Leonard Dimmers.

These three dimmers are small, very inexpensive, portable units constructed to give durable service. They were essentially designed for traveling, for the small, Little Theatre or Church group or for controlling a special unit or set of units.

#600D - 600 WATT ELECTRONIC DIMMER

Ideal for puppet shows, small groups, photographers and entertainers, this dimmer features: 0 to 600 watt dimming capacity, positive on-off switch, fuse protection, pilot light, 1 female surface mounted receptacle and 6' of feeder cable and plug.

#1250D - 1250 WATT CONTROL BOX

Portable auto-transformer dimmer and voltage regulator control board. Will dim any wattage from 0 to 1250 watts. Safe, easy to use; plugs into any standard AC, 110-120 outlet. Each switch works independently with the dimmer. This enables operator to control two sets of lights without the need of pulling plugs from female outlets. Jeweled indicator light shows when power is on. Completely fused. Each unit enclosed in sheet metal housing. Supplied with carrying handle, 6' rubber wire and plug.

#3600D - 3600 WATT ELECTRONIC DIMMER

A complete, miniature size portable switchboard. Complete, ready to use. Features: 6 Electronic dimmers; each dimmer will dim up to 600 watts. 2 master blackout circuit breaker switches; each circuit breaker controls 3 dimmers. Positive on-off switch for each dimmer. Pilot light for each dimmer. Removable carrying handle, 1 standard female receptacle per dimmer. 1 fused convenience outlet. 2 six foot feeder cables for power supply enables switchboard to plug into two separate 15 amp. standard receptacles.

Height: 11½"
Width: 6"
Depth: 5¾"
Weight: 11 lbs.
Finish: Grey Hammertone

Height: 3"
Length: 4½"
Width: 5"
Weight: 1½ lbs.
Finish: Grey Hammertone

STAGE HARDWARE

STAGE SCREWS - Screw directly into floor; holds stage braces in place. Diameter of bore is 3/8".

H1. Steel H2. Malleable Iron
H3. Extra Heavy Malleable Iron

ADJUSTABLE STAGE BRACES

Selected timber, thoroughly seasoned - therefore stable and lasting - is used in the making of all our Braces; the iron work is finished with grey enamel and the wood work is oil filled and varnished. Replacements for each part of the brace are also available.

The Braces can be ordered with Rocker Heel or Eye.

H7. 2' to 3'7" H11. 6' to 10'4"
H8. 3' to 4'7" H12. 8' to 14'4"
H9. 4' to 6'7" H13. 10' to 18'4"
H10. 5' to 8'4" H14. 12' to 22'4"

H814. Rocker Heel Brace Iron

H814p. Rocker Heel and Brace Hook

H814h. Brace Hook H814e. Eye

H814c. 1 Set of Clamps for Braces; 2" x 1 1/8"

CONSTRUCTION HARDWARE

Picture Frame Hangers - Hook and Socket:

H4. 3/4" H5. 9/16"

H6. Steel Keeper or "S" Hook

H15. Wrought Steel Lash Cleat, 4 1/2" x 2"

H16. Improved Lash Cleat, Steel, 4 1/2" x 2"

H22. Wise's Lash Cleat (only 1 screw required)

H23. Round Lash Cleat - 3" x 3/8"

H24. Round Lash Cleat - 4" x 3/8"

(Lash cleats are attached to the frame of a flat, over which a lash line is thrown to bind one flat to another)

H18. Wrought Steel Brace Cleat, 4" x 2"

H21. Wise's Brace Cleat

(Brace Cleats are attached to the frame of a flat; the Brace Hook of the Stage Brace fits into the hole of cleat)

H17. Wrought Steel Flat Cleat, 4" x 2"

H25. Steel Stop Cleat

H19. Tie Off Cleat. For use on face of stile, instead of round head screw in edge. Tie can be made quicker and its use will prevent bulging of the canvas.

H20. Wise's Lash Line Eye.

(Metal eyes to which the Lash Line is attached)

H26. Towel Lash Line Hook

HINGES are exceptionally useful for many things such as triangular scenery, in platforms, attaching certain pieces of scenery together, etc. They are made in Loose Hook and in Tight Pin.

H27. Loose Hook Pin Back Flaps, 4 3/8" x 2"

H27a. Tight Pin Back Flaps, 4 3/8" x 2"

H28. Loose Hook Pin Back Flaps, 3 7/16" x 1 1/2"

H28a. Tight Pin Back Flaps, 3 7/16" x 1 1/2"

H29. Steel Corner Plate - 1 1/2" x 7" x 7"

H30. Steel "T" Plate - 1 3/4" x 7" x 7"

H31. Steel Chest and Crate Corner, 2 1/2" x 3" x 3"

H32. Steel Flat Foot Irons, 12" x 7/8" x 1/4"

H84. Flat Sill Iron - 1 1/8" x 3/4" x 5'9"

STEEL DOOR SADDLE IRONS

H33D. 7/8" x 1/4" - For door opening 2'6"

H34D. 7/8" x 1/4" - For door opening 2'10"

H35D. 7/8" x 1/4" - For door opening 3'

H36D. 1 1/4" x 1/4 - For door opening 6'. Hinged

H34. Foot Irons; Hinged. 8" x 4"

H35. Foot Irons; Solid Foot. 8" x 3 1/4"

H36. Line Cleats, Light Duty, 8" long

H37. Line Cleats, Light Duty, 10" long

Stage Screws



1

Picture Frame Hangers



5



6

Keeper or "S" Hook
Made of Steel



With Eye

Stage Braces

11



With Rocker Heel

814 H

Brace Hook and Eye



814

Wrought-Steel Lash Cleat



15

Wrought-Steel Flat Cleat



17

Improved Lash Cleat



16

Wrought-Steel Brace Cleat



18

Tie-Off Cleat



19

Wise's Lash-Line Eye



20

Wise's Brace Cleat



21

Round Lash Cleat



24

Wise's Lash Cleat

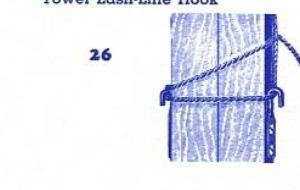


22

Steel Stop Cleat



25



26

Loose Hook Pin Back Flaps



27

Steel Corner Plate



29

12 x 7/8 x 1/4 inches.

32

STAGE HARDWARE

H38. Corrugated Fasteners; box of 100
 H39. Clout Nails, 1 1/4". Price is per lb.
 182. Wood Screws. #8. 3/4" Flat head. Price per 100
 H83. Wood Screws. #8. 1 1/2" Flat head. Price per 100
 H40. Plywood Keystone, 1/4" thick. approx. 8 x 3 x 4"
 H41. Plywood Corner Block, 1/4" thick. " 10 x 10 x 14"
 H42. Square Floor Plate, 3" x 3", 3/8" eye
 H43. Oblong Floor Plate, 4" x 1", 1/4" eye
 H44. Ceiling Plate, 7 x 2 1/2, including ring, bolt & nut
 H45. Ceiling Plate only
 (For bolting together and hanging ceiling frames)
 H46. Top Hanger Iron for Framed Flats. 7 1/2 x 1 1/8
 H47. Bottom Iron for Framed Flats. 4 1/2 x 1 1/8
 (For Hanging scenery.)
 H48. Non Skid Floor Plate
 Connects on to any Stage Brace and eliminates the use of Screws and Stage Pegs. Especially desireable on gymnasium floors. Designed to provide space for weighting for ample security when used to brace tall scenes.
 H49. Common Curtain Clew. For 3 lines
 H50. Common Curtain Clew. For 4 lines
 H51. 5-line Clew, with additional eye for sandbag
 H52. Curtain Clew
 H53. Floor Sleeve
 H54. Ball For Free End of Release Line
 H55. Steel Wing Nut
 H56. Scenery Door Button
 H85. S Hooks: 3/16" x 1 3/4"
 H86. S Hooks: 1/4" x 2"
 H87. S Hooks: 1/8" x 1 3/16"
 H57. Easy Trim Clamp - For 3 lines
 H58. Easy Trim Clamp - For 4 lines
 H59. Easy Trim Clamp - For 5 lines
 H60. Wire Rope Clip, 1/4"
 H61. Wire Rope Clip, 3/8"
 H62. Safety Rope Clamp. A quick acting positive rope lock for use with endless lines. Will hold manila a rope from 5/8" to 7/8" diameter.

HOOK AND EYE TURNUBUCKLES

Safety with counterbalance rigging requires special built Turnbuckles. These are designed to meet requirements. For Jaw and Eye, add 15%.

H63. 1/4"	H65. 1/2"
H64. 3/8"	H66. 5/8"

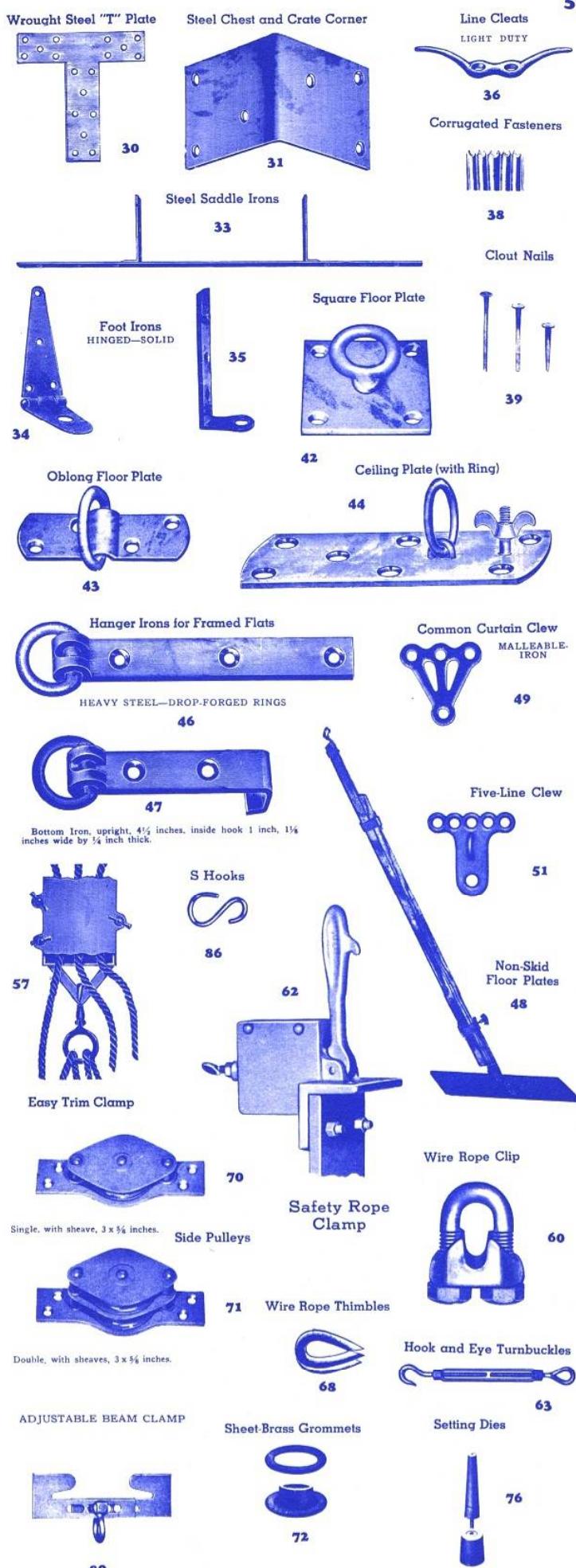
H67. Fusible Links. Used for asbestos curtain safety release line.
 H68. Wire Rope Thimbles, 1/4". H69. Same, 3/8".
 Rope Thimbles prevent rope wear and cutting
 H70. Side Pulleys, Single with sheave, 3" x 5/8"
 H71. Side Pulleys, Double, with sheaves, 3" x 5/8"
 (For small Drops and Curtains. It is made especially for stages not having a gridiron, and where it is necessary to work drops from the batten. Rope capacity, 3/8".

SHEET BRASS GROMMETS, WITH WASHER

Price is per dozen pair. Size of hole is listed.

H72. 1/4"	H74. 7/16"
H73. 3/8"	H75. 1/2"

Setting Dies for inserting brass grommets. Price per set
 H76. 1/4" H78. 7/16"
 H77. 3/8" H79. 1/2"
 H80. Adjustable Beam Clamp. Will grip flange 4"-8"
 H81. Adjustable Beam Clamp. Will grip flange 4"-9"



STAGE EQUIPMENT

NOTE: When ordering Loft Blocks or Head Blocks, give following information wherever possible:
 1) Thickness and width of flange that block is to be attached to.
 2) Whether rope or cable will be used

FOR UPRIGHT OVERMOUNT STEEL GRIDIRON

LOFT BLOCKS

FLANGED BASE

LBF1.	One 6" sheave	LBC1.	One 6" sheave
LBF2.	One 8" sheave	LBC2.	One 8" sheave
LBF3.	One 10" sheave	LBC3.	One 10" sheave

All of the above are 21" standard base and are made for 1/4" wire rope. This is the Loft Block with complete steel frame construction. LBF series is made for bolting to the gridiron as is the case with mule blocks. The LBC series is supplied with hook and clip for ease of installation.

HEAVY DUTY LOFT BLOCK

The most common use of this block is for asbestos curtains, light bridges and any particularly heavy counterweight sets.

HDLB1. With one 12" sheave turned for one 1/2" wire cable.
 Length of base 24"
 HDLB2. With one 16" sheave turned for 1 1/2" wire cable.
 Length of base 29"
 HDLB3. With one 20" sheave turned for 1 5/8" wire cable.
 Length of base 33"

EMPIRE MODEL STEEL LOFT BLOCK

For steel gridiron. Furnished with sheaves for Manila rope but if sheaves for wire rope are preferred, they will be supplied at the same price.

EMLB1. With sheave 6 x 15/16. Adjustment from 13 - 17 1/2
 EMLB2. With sheave 6 x 15/16. Adjustment " 14 1/4 - 18 3/4
 EMLB3. With sheave 6 x 15/16. Adjustment " 15 1/2 - 20"
 EMLB4. With sheave 8 x 1 1/8. Adjustment " 14" to 18 1/2"

STEEL LOFT BLOCKS - WITH BUILT-IN CLAMPS

LBCA1. With sheave 6 x 15/16. Adjustment from 15 - 16 1/4
 LBCA2. With sheave 6 x 15/16. Adjustment " 16 1/4 - 17 1/2
 LBCA3. With sheave 6 x 15/16. Adjustment " 17 1/2 - 18 3/4

LBCB1. With sheave 6 x 15/16. Adjustment " 14 1/4 - 16 1/2
 LBCB2. With sheave 6 x 15/16. Adjustment " 15 1/2 - 17 3/4
 LBCB3. With sheave 6 x 15/16. Adjustment " 16 3/4 - 19"
 LBCB4. With sheave 8 x 1 1/8". Adjustment " 16 1/2 - 18 1/2"

HEAD BLOCKS

Complete steel frame, welded and riveted for rigidity, the HBS Head Blocks are precision built. Equally adapted for wire guide or T-Bar guide, these blocks are the safest and most trouble-free made today. These Blocks are equipped with 2 Timken Tapered Roller Bearing assemblies.

HBS1. one 8" roller bearing sheave turned for four 1/4" wire cables and one 3/4" Manila purchase line. Length of base 27". Width over all 3 7/8".

HBS2. one 8" roller bearing sheave turned for five 1/4" wire cables and one 3/4" Manila purchase line. Length of base 27". Width over all 4".

HBS3. one 12" roller bearing sheave turned for four 1/4" wire cables and one 3/4" Manila purchase line. Length of base 30". Width over all 4 1/2".

HBS5. one 16" roller bearing sheave turned for four 1/4" wire cables and one 3/4" Manila purchase line. Length of base 34". Width over all 5 1/2".

HBS4. one 12" roller bearing sheave turned for five 1/4" wire cables and one 3/4" Manila purchase line. Length of base 30". Width over all 4 7/8".

HBS6. one 16" roller bearing sheave turned for five 1/4" wire cables and one 3/4" Manila purchase line. Length of base 34". Width over all 5 1/2".

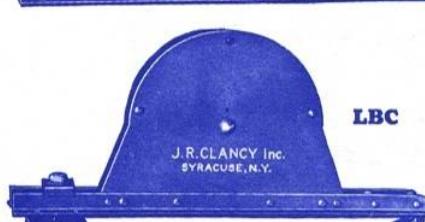
HBS7. 12" sheave for 6 1/4" wire & 1 3/4 rope. Base 30"

HBS8. 16" sheave for 6 1/4" wire & 1 3/4 rope. Base 34"

LOFT BLOCK



Heavy Duty Loft Block



Empire Model Steel Loft-Block
FOR STEEL GRIDIRON



GUARD ON TOP SO THAT LINE CANNOT FOUL.

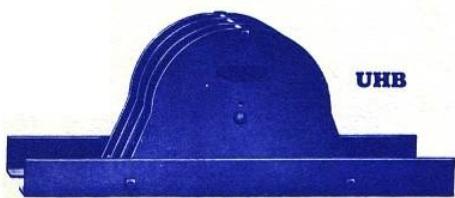
Clancy Steel Loft Blocks
WITH BUILT-IN CLAMPS



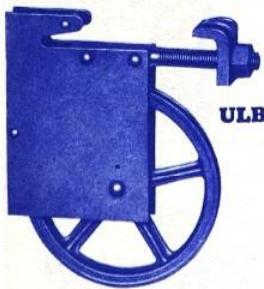
HEAD BLOCK



Utility Head Block
FOR STEEL GRIDIRON



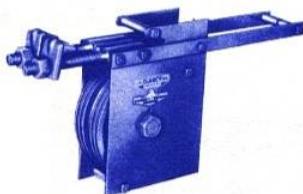
Underhang Loft Block
HEAVY PATTERN



Underhang Head Block
HEAVY PATTERN



Underhang Parallel Head Block
HEAVY PATTERN FOR STEEL CABLE



Underhang Blocks

Sheaves for Manila rope are standard with these blocks, but wire rope sheaves will be supplied if desired.

Self-lubricating bronze bearings supplied at no extra cost. For ball bearings add \$1.50 per sheave.



Underhang Blocks

Length of all tops, 12". Bolt holes, center to center dimensions, 1034, 834, 734 and 4 inches.



Underhang Pivot Blocks

For raked rafters, will hang plumb at any angle.

HEAD BLOCKS

UTILITY HEAD BLOCK - INDIVIDUAL SHEAVES

This block fills a long felt need for a rope line head block that will fit on the same gridiron with counterweight sets. Regularly supplied with 5/8" Rope Sheaves. Wire Rope Sheaves supplied at same price. Standard base: 25 1/2".

UHB1. Two 6" sheaves	UHB4. Two 8" sheaves
UHB2. Three 6" sheaves	UHB5. Three 8" sheaves
UHB3. Four 6" sheaves	UHB6. Four 8" sheaves

FOR UNDERHUNG I-BEAM OR CHANNEL GRID

HEAD BLOCKS AND LOFT BLOCKS

UNDERHANG LOFT BLOCK - HEAVY PATTERN

For 5/8" Manila Rope or 1/4" Wire, as ordered. Self lubricating bronze bushings supplied at no extra cost. For ball bearings, see price list for additional chge. Standard will grip beam flange 3 1/2" to 8".

ULB1. One 6" sheave	ULB2. One 8" sheave
---------------------	---------------------

UNDERHANG LOFT BLOCK - LIGHT PATTERN

All sheaves for 1/2" Manila rope. Bases will clamp 2 1/2" to 4".

FOR STEEL BEAM

ULBS1. One 4" sheave
ULBS2. One 5" sheave

(Price includes clamps)

FOR WOOD BEAM

ULBW1. One 4" sheave
ULBW2. One 5" sheave

UNDERHANG HEAD BLOCK - HEAVY PATTERN

For 5/8" Manila Rope or 1/4" Wire, as ordered. Self lubricating bronze bushings supplied at no extra cost. For ball bearings, see price list for additional charge. Standard will grip Beam Flange 3 1/2" to 8".

HBU1. Two 6" sheaves	HBU7. 3 8" sheaves for wire
HBU2. Two 8" sheaves	and 1 8" sheave for rope
HBU3. Three 6" sheaves	HBU8. 4 8" sheaves for wire
HBU4. Three 8" sheaves	and 1 8" sheave for rope
HBU5. Four 6" sheaves	HBU9. 5 8" sheaves for wire
HBU6. Four 8" sheaves	and 1 8" sheave for rope

UNDERHANG HEAD BLOCK - LIGHT PATTERN

FOR STEEL BEAM

HBUS1. Two 4" sheaves
HBUS2. Two 5" sheaves
HBUS3. Three 4" sheaves
HBUS4. Three 5" sheaves

FOR WOOD BEAM

HBUW1. Two 4" sheaves
HBUW2. Two 5" sheaves
HBUW3. Three 4" sheaves
HBUW4. Three 5" sheaves

All sheaves are for 1/2" Manila rope; wire sheaves not supplied. Bases will clamp 2 1/2" to 4".

UNDERHANG PARALLEL HEAD BLOCK

HEAVY PATTERN FOR STEEL CABLE

This block has been designed to occupy a minimum of space. Has heavy steel sides, with drop forged clamps. Grooves cut for 1/4" cable and 3/4" Manila Purchase line. Built in anchor for on stage guy line. Strong and dependable. Standard will grip beam flange 4 1/2" to 7 1/2" x 3/8" flange. SHB1 Ball Bearing; #s SHB2 & SHB3 Timken roller bearing.

SHB1. 6" sheave; 4 cables	SHB3. 8" sheave; 5 cables
SHB2. 8" sheave; 4 cables	

UNDERHANG BLOCKS

UB1. One 6" sheave
UB2. Two 6" sheaves
UB3. Three 6" sheaves
UB4. Four 6" sheaves
UB5. One 8" sheave
UB6. Three 8" sheaves

UNDERHANG PIVOT BLOCKS

UPB1. One 6" sheave
UPB2. Two 6" sheaves
UPB3. Three 6" sheaves
UPB4. One 8" sheave
UPB5. Three 8" sheaves
UPB6. Four 8" sheaves

(For 5/8" rope or wire as ordered; self lubr. bearings)

COUNTERWEIGHT CARRIAGES

Safety demands that only the finest materials be used in the construction of counterweight carriages. All of our counterweight carriages are made with heavy malleable or steel cross pieces and solid steel rods fitted with safety clamps to lock weights into place. The safety feature in the counterweight carriages is most important.

COUNTERWEIGHT CARRIAGE - FOR WIRE GUIDE SETS

For stages where gridiron is less than 40' in height; for underhung I-Beam or Channel Grid.

CC1. 5' rods. 400 lb. max. CC3. 7' rods. 600 lbs.
CC2. 6' rods. 500 lb. max. CC4. 8' rods. 700 lbs.

CCA1. 4' rods CCA4. 7' rods
CCA2. 5' rods CCA5. 8' rods
CCA3. 6' rods

COUNTERWEIGHT CARRIAGE - FOR T-BAR SETS

Generally used professionally, on all stages of 40' or more in height of gridiron; for upright overmount steel gridiron.

CCB1. 5' rods CCB3. 7' rods
CCB2. 6' rods CCB4. 8' rods

SLIP COUNTERWEIGHTS

For use on any of the above three systems.

SC1. 1" thick. 12 lbs./" SC3. 1" thick. 20 lbs./"
SC2. 2" thick. " SC4. 2" thick. "

OBLONG COUNTERWEIGHTS

OC1. 8" x 4", assorted thicknesses, weighing 8 lbs. to "
OC2. 10" x 4", asst. thicknesses, weighing 10 lbs. to ".

COMBINATION FLOOR BLOCK AND ROPE LOCK

Can be used in connection with wire guides or "T" rail track. Eliminates necessity of locking rail and take-up block. Tension pulley can be adjusted without wrench. Max. 7/8" rope.

FBRL1. 9" sheave FBRL2. 12" sheave

FLOOR BLOCK

Blocks fitted with spools to anchor both wire guides.

FB1. 6" sheave
FB2. 8" sheave

SAND BAGS - strong canvas, complete with ropes and grommets; no sand. SB4, 5, 6 have hook.

SB1. 10 lbs. SB4. 75 lbs.
SB2. 25 lbs. SB5. 100 lbs.
SB3. 50 lbs. SB6. 200 lbs.

Rope and Cable

Cable should be checked regularly and replacement made before an accident occurs.

BRAIDED COTTON LINE

CL1. Dia. 1/4"	MR1. Dia. 1/4"
CL2. Dia. 3/8"	MR2. Dia. 3/8"
CL3. Dia. 3/16" lashline	MR3. Dia. 1/2"
CL4. Dia. 1/4" wire center	MR4. Dia. 5/8"
CL5. Dia. 3/16 wire center	MR5. Dia. 3/4"
	MR6. Dia. 7/8"

WIRE SASH CORD, 6 x 7

WSC1. Dia. 1/4"

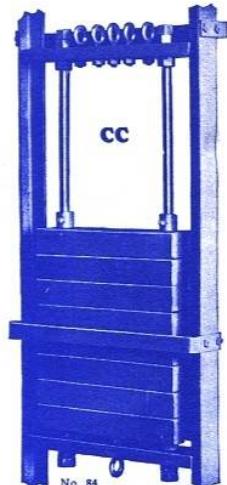
STEEL CABLE, 6 x 9 constr.
SCR1. Dia. 1/4"
SCR2. Dia. 3/8"

STEEL PIPE BATTE - SPB1. 1 1/4". SPB2. 1 1/2"

Smooth, rigid; cut to your needs. Perfect fitting sleeves.



No. 15F



No. 84



No. 85

Slip Counterweights
For Carriages Nos. 15, 84, 85



Clancy Floor Block



FB



FBRL



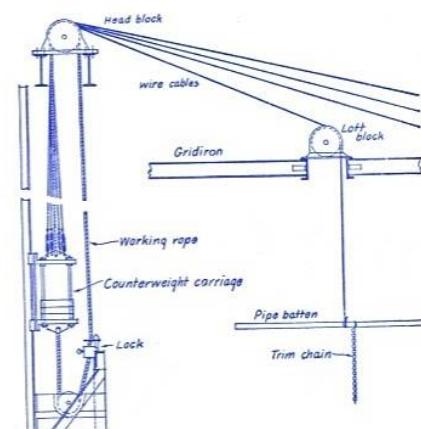
Steel Pipe Batten

Clancy Steel Pipe Batten is an outstanding improvement. It is smooth, rigid and more economical because it is cut and finished to your requirements eliminating all waste and labor. Perfect fitting sleeves at every joint; holes drilled ready for assembly; rivets included.

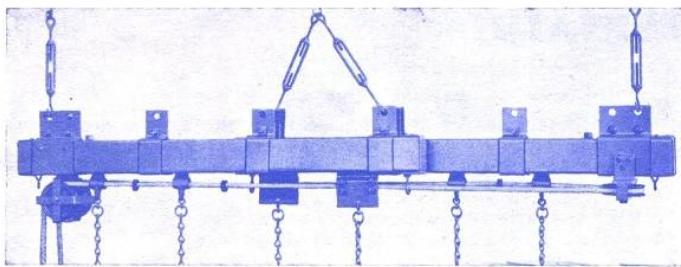
SPB



SB



TRAVELER TRACKS



HEAVY DUTY TRACK



Miniature Track



Utility Steel Track

The effect produced with a smooth and silent operating horizontal draw curtain can often be used to advantage in any theatre, and for schools, auditoriums and clubs without sufficient height over the proscenium opening to hoist a curtain vertically, this device will be found most practical.

HDT. HEAVY DUTY STEEL TRACK

For Proscenium openings over 40 feet (or openings of any width).

SPECIFICATIONS: Heavy steel, one piece horizontal flanges that prevent buckling. Ball bearing carriers with 2 large rubber wheels that do not flatten out under weight. Spaced 12" apart. Extra carriers at additional cost. Carriers cannot foul or get out of place. Rubber insulated. No two metal parts can touch. Ball bearing equipped operating line pulleys. First grade operating line 3/8" dia. free from imperfections.

Improved floor block, easily adjusted with-out wrench to take up slack in operating line.

Turnbuckles or pipe clamps are furnished on basis of 7' spacing at additional cost.

Weight approx. 5 lbs. per foot. Grey.

HDT-A. Where total length of track exceeds 40 ft., we recommend the use of heavy pipe batten as an additional support. This is also desirable in large theatres where draw curtain track is suspended on curtain hoisting equipment and frequently moved to different positions on stage, since the pipe batten provides a quick & practical way of attaching the drop cables.

HDT-A. Same as HDT except with 1 1/4" batten pipe fitted to track.

UT. UTILITY STEEL TRACK

For Proscenium opening up to 35 feet.

Patterned in detail after No. HDT, Heavy Duty Track. Ball bearing end pulleys, double roller rubber carriers that hold their shape under load. Spaced 12" a-part. Extra carriers at additional cost. Load on each carrier evenly distributed on 2 rollers, eliminating friction. Screw holes in top of track for screwing direct to wood battens. Furnished complete with floor block and operating line.

UT-A. Same as UT track. Especially designed for large auditorium windows. A single track with lapping attachment that permits curtains to overlap at center.

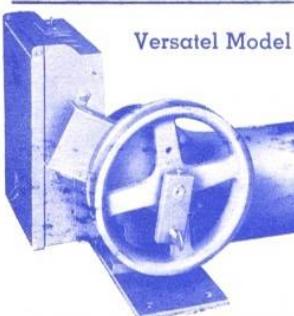
MT. MINIATURE TRACK

Especially designed for window curtains.

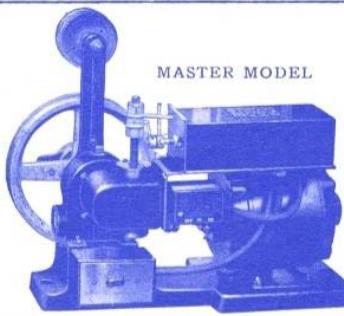
Made of aluminum or magnesium, our Miniature Track is patterned after our No. UT track using double tread type rollers and two master carriers provided with extension arms. First grade operating line. Holes provided in top of track for attachment to window soffit. Adjustable floor pulley.

INSTRUCTIONS FOR ORDERING

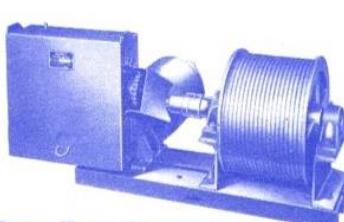
To determine length of traveler track, add 30% to width of opening when curtain is in open position. Show height of track from operating floor. Specify method of support (turnbuckles or brackets).



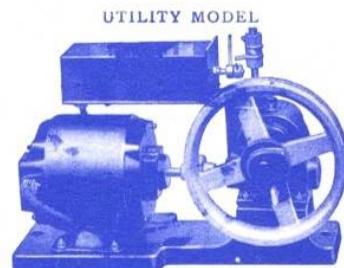
Versatell Model



MASTER MODEL



Drum Type Control



UTILITY MODEL

CC-VM. VERSATEL MODEL, 110 V Single Phase

This sensational curtain control has everything. From any position, you can start, stop or reverse the curtain at will. You can open up to screen width - or take the curtain completely off the stage. It starts, stops and reverses from any point - all with only 3 wires! You can replace your old machine without additional wiring. Visible Set Limit Switch. Overload protection.

CC-VMFM. Flying Model. Equipped to attach to track. Sheave drive only.

CC-VMSC. Sprocket and Chain Drive

CC-VM-DT. As shown above, the Versatell Model is also available in drum type, giving high capacity & positive drive. Recommended for

CC-UM. UTILITY MODEL, 110V, AC, 60 Cycles, Single Phase Motor: 1/4 H.P., single phase. Speed: Curtain separation 230 ft. per minute. Transmission: Traction drive, full power transmitted without slipping. Clutch: Disconnects instantly to permit hand operation.

CC-MM. MASTER MODEL, 110V, AC, 60 Cycles, Single Phase Motor: 1/3 H.P. Single Phase. Speed, Transmission and Clutch same as CC-UM. Idler System. Control Switch (On Machine). Terminal Panel: Wired ready for circuit connection.

CC-MMFM. Flying Model, Equipped to attach to track.

very wide openings & heavy curtains. Complete with switch for booth & built-in switch on machine. 1/3 HP gear-head motor. 110V 60 Cycle, Single Phase, with overload protection.

SCENIC MATERIALS

Prices of the following fabrics are per running yard. (1 yard of 30' Sharkstooth is 3' x 30'.) Prices are all net; no further discount allowed. Orders for materials in excess of parcel post weight or size limits will be sent via the most economical way possible. Bolts average from 50 to 60 yards; cuts are under 50 yards. If you order a specific yardage (such as 54 yards) we will try to ship as close to that amount as possible, but we may have to increase or decrease within a 10% variation depending on the yardage of the bolts on hand. Please specify the amount we are not to ship less than. (For example: Order calls for 1 bolt 3SF, 69" FP Canvas, approx. 55 yards. Order should also state: Please do not ship less than 52 yards - if 52 yards is your minimum requirement.) When ordering a colored fabric, such as Blue Velour, please be certain to order sufficient yardage in your initial order. Otherwise we can not assure you that additional orders for the same material will match the original. Dye lots vary, and more often than not, different lots will not match. To avoid errors, give catalog number as well as complete description of fabric.

FP - Flameproofed; NFP - Not Flameproofed

Muslin and Canvas are most popular for painted scenic drops, flat sky drops and for covering flats. For flats, canvas is preferred when the flats are to be repainted several times. The 12 oz. and 15 oz. Duck are used for ground cloths. The wide widths of Muslin are used for cycloramas and drops.

SCENERY MUSLIN

laaSF.	45"	NFP	128	medium weight
1 SF.	69"	FP	128	" "
la SF.	78"	FP	128	" "
lb SF.	72"	NFP	128	" "
lc SF.	106"	FP	128	" "
ld SF.	98"	FP	128	" " Sky Blue
ldeSF.	98"	FP	128	" " Grey
le SF.	108"	FP	128	" "
lf SF.	173"	NFP	128	" "
lg SF.	235"	NFP	128	" "
lh SF.	405"	NFP	128	" "
2 SF.	69"	FP	140	heavy weight
2a SF.	72"	NFP	140	" "

(The numbers 128 & 140 stand for thread count)

HEAVY CANVAS

3 SF.	69"	FP	Canvas Duck	8 oz.
3a SF.	72"	NFP	" "	"
3b SF.	69"	FP	" "	Black
3c SF.	69"	FP	" "	Sky Blue
Following materials are best for Ground Cloths				
3d SF.	72"	NFP	" "	12 oz.
3e SF.	72"	NFP	" "	15 oz.

TRANSPARANT GAUZE DROP

The following materials are all used as Transparant Drops. They have an opaque appearance when lit on the face (from the front) and "magically" become transparant when lit from behind (as the front lights dim out). The wide widths of the materials make seamless drops possible. Of the various materials, Sharkstooth is still considered the best for transparant drops. Generally, Scenic Aniline Dyes (found in the paint section) are used to paint the Scrims, but Scenic paint can also be used.

SHARKSTOOCH SCRIM

11 SF.	30 ft.	FP	Seamless Sharkstooth Scrim.
			Dacron/Cotton. Light Blue
11aSF.	30 ft.	FP	Seamless Sharkstooth Scrim.
			Dacron/Cotton. White
11bSF.	30 ft.	FP	Seamless Sharkstooth Scrim.
			Dacron/Cotton. Black
11cSF.	30 ft.	FP	Seamless Sharkstooth Scrim.
			Dacron/Cotton. Navy Blue

BOBINETTE

36 SF.	30ft.	NFP	Bobinette Scrim. White
36aSF.	30ft.	FP	Bobinette Scrim. Sky Blue
36bSF.	30ft.	NFP	Bobinette Scrim. Black
37 SF.	216"	NFP	Bobinette Scrim. White
37aSF.	216"	NFP	Bobinette Scrim. Black
38 SF.	72"	NFP	Bobinette Scrim. White
38aSF.	72"	NFP	Bobinette Scrim. Black

COTTON NET

40 SF.	216"	FP	Cotton Net. Black
40aSF.	216"	FP	Cotton Net. White
40bSF.	72"	FP	Cotton Net. Black
40cSF.	72"	FP	Cotton Net. White

NYLON NET

41 SF. 72" NFP Nylon Net. Available by the piece only; each piece is from 30 to 35 yds. Made in all*colors. Often used as a decorative fabric in the display field because of low cost.

THEATRICAL GAUZE

5 SF.	72"	FP	Theatrical Gauze. Natural
5b SF.	72"	FP	Theatrical Gauze. Sky Blue
5d SF.	50"	FP	Theatrical Gauze. *All colors
5e SF.	50"	FP	Theatrical Gauze. Natural
5f SF.	72"	FP	Theatrical Gauze. Black
5g SF.	160"	FP	Theatrical Gauze. Natural

The following materials are generally used for Drapery Sets, Curtains, Teasers, etc. They are also used as decorative fabrics.

VELOUR

These Velours are of exceptionally high quality and are used by leading curtain mfrs. in the U. S.

9 SF.	54"	FP	Regular Velour. 19 oz. wt.
9a SF.	54"	NFP	Regular Velour. 19 oz. wt.
9b SF.	54"	FP	Deluxe Velour. 26 oz. wt.
9c SF.	54"	NFP	Deluxe Velour. 26 oz. wt.

1. Scarlet	8. Olive Green
2. Cherry Red	9. Pirate Gold
3. Wine	10. Platinum Grey
4. Medium Blue	11. Steel Grey
5. Royal Blue	12. Rust
6. Turquoise	13. Deer Brown
7. Empire Green	14. Black

DISPLAY VELVET

Display Velvet is a light weight, rich looking velvet used extensively in the display field.

13aSF.	36"	NFP	Display Velvet
1.	White	5.	Red
2.	Pink	6.	Grey
3.	Rose	7.	Turquoise
4.	Dk. Green	8.	Royal Blue
		9.	Yellow
		10.	Lt. Green
		11.	Gold
		12.	Black

DUVETYNE

Duvetyne is a very popular, economical Drapery fabric which is available in both 36" and 54" in all colors. Because of Black being the most widely used Duvetyne, we now offer this shade in three different weights.

6 SF.	36"	FP	Duvetyne
6a SF.	54"	FP	Duvetyne
6b SF.	54"	NFP	Duvetyne
6d SF.	54"	FP	Heavyweight Black
6e SF.	54"	FP	Broadcote Extra Heavy Black (This is a new addition to our line and is heavier than 6dSF.)
1.	Vanilla	9.	White
2.	Pink	10.	Maroon
3.	Yellow	11.	Black
4.	Gold	12.	Light Blue
5.	Light Green	13.	Silver
7.	Emerald Green	14.	Royal Blue
8.	Cardinal Red		
6f SF.	54"	FP	Broadcote Extra Heavy Grey

BURLAP

8 SF.	52"	FP	Burlap
8a SF.	52"	NFP	Burlap
1.	Black	8.	Wine
2.	Pink	9.	Brown
3.	Turquoise	10.	Tan
4.	Yellow	11.	Grey
5.	Red	12.	Light Green
6.	Ivory	13.	Dark Green
7.	Melon	14.	Terra Cotta

MONK'S CLOTH

10bSF.	50"	FP	Monkscloth 2 x 2	Natural
10fSF.	48"	FP	Monkscloth 2 x 2	Colors
10dSF.	50"	FP	Monkscloth 4 x 4	Natural
10gSF.	48"	FP	Monkscloth 4 x 4	Colors

LINING DENIM

7 SF.	54"	FP	Lining Denim.	Tan only
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MISCELLANEOUS MATERIALS & FABRICS**JEWEL CLOTH**

31aSF.	36"	Jewel Cloth - Gold; non-tarnishing
31 SF.	36"	Jewel Cloth - Silver; non-tarnishing

JUTE WEBBING

42 SF	3 1/2"	Jute Webbing.	72 yard roll
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Used for reinforcing drops, curtains, etc.

DROPS, TRANSPARANCIES AND CYCLORAMAS

Finished drops, curtains, scrims, cycloramas and drapery sets can be made to your specifications. We have a working agreement with a leading Broadway curtain manufacturer who stresses quality of workmanship and materials. We have no hesitation in offering this service to our customers since we have not had a single return or complaint in the approximately two years we have been dealing with this concern. Since an item such as a curtain represents a considerable investment, and is something that will be visible to your administration and audience for a long period of time, quality of workmanship and fabric is a most important factor. Select your fabric and color carefully, but above all be certain that price alone should not determine the final award of contract.

For a free estimate, please submit the following information:

- 1) Fabric desired.
- 2) Number of sections (for drapery sets).
- 3) Amount of fullness required.
- 4) Finished height and width of each section.
- 5) Whether lining is desired.
- 6) Type of bottom and top finish (webbing, grommeting, chain pocket, batten pocket, tie lines, etc.)
- 7) Approx. date needed.

HAMMERED SATIN

32 SF.	48"	FP	Hammered Satin
1.	Gold	6.	Scarlet
2.	White	7.	Wine
3.	Eggshell	8.	Turquoise
4.	Silver Grey	9.	Hunter Green
5.	Rosedust		

FLUORESCENT SATIN

33 SF.	45"	FP	Fluorescent (U.V.) Satin
1.	Blue-White	6.	Green
2.	Yellow	7.	Orange
3.	Red	8.	Flag Blue
4.	Cerise	9.	Royal Blue
5.	Shocking Pink	10.	Chartreuse

(These materials will fluoresce in the dark when exposed to Ultra Violet light)

BROADWAY SATIN

34 SF.	40"	NFP	Broadway Satin (Thin Satin)
1.	Turquoise	9.	Pink
2.	Baby Blue	10.	Scarlet
3.	Royal Blue	11.	Orchid
4.	Chartreuse	12.	Fuchsia
5.	Mint Green (lt.)	13.	Purple
6.	Kelly Green (dk.)	14.	Medium Brown
7.	Yellow	15.	Silver Grey
8.	White	16.	Black

SLIPPER SATIN

35 SF.	45"	NFP	Slipper Satin (Heavy Satin)
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Made in all standard colors, similar to 34SF.

FISHNET

Fishnet has a wide weave and can be used for decorative purposes (leaves, foliage, etc.). It is made in 10 yard hanks.

14 SF.	72"	Natural	14aSF.	72"	Colors
1.	Yellow	4.	Black		
2.	Light Green	5.	Pink		
3.	Rose Red	6.	Sky Blue		
7.	Dark Blue				

COTTON ROPE

Cotton Rope is made in 3-ply 48 yd. hanks in five colors: White - Pink - Yellow - lt. Blue - lt. green

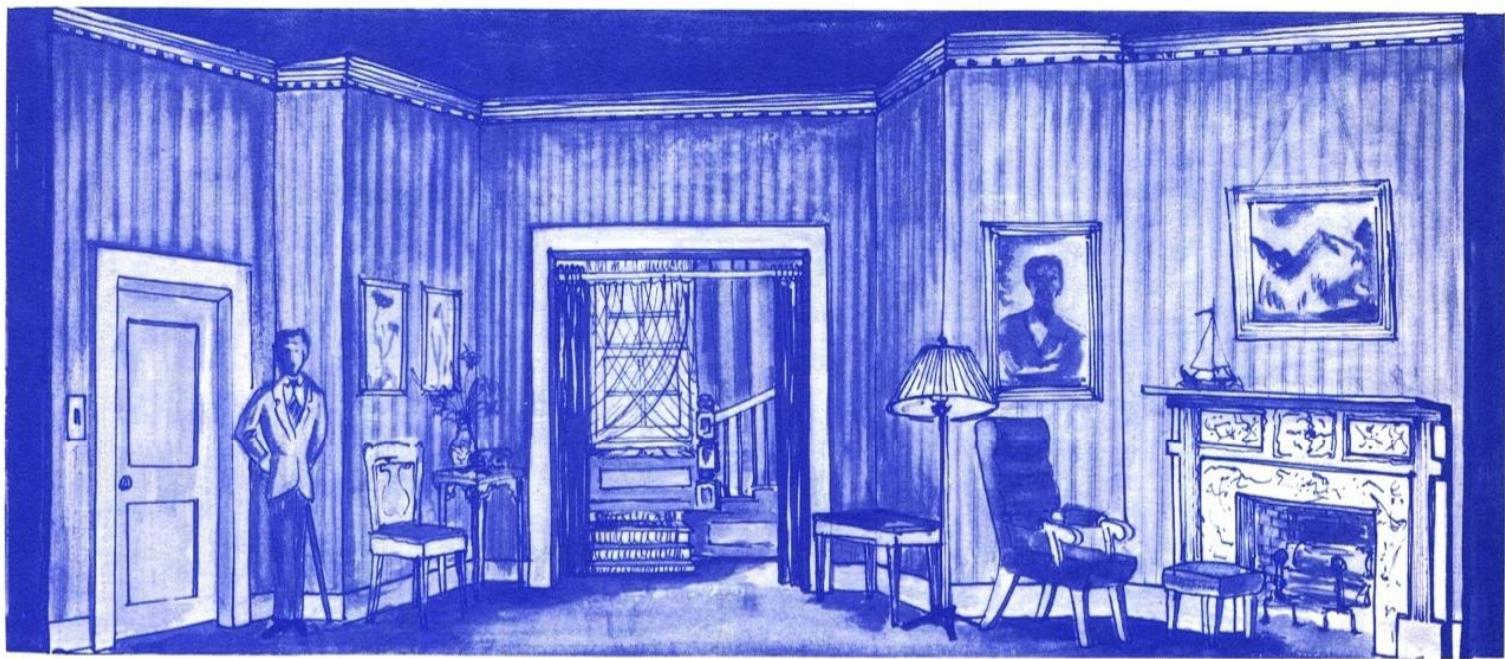
30 SF.	1/2"	-	30aSF.	3/4"	-	30bSF.	1"
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FILLED SCRIM

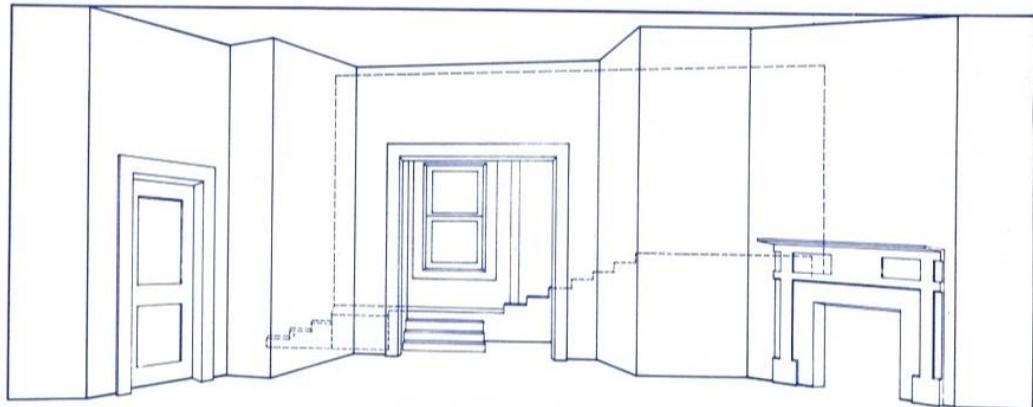
39 SF.	340"	FP	Filled Scrim - White
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Has the same appearance as White Sharkstooth Scrim (11aSF) except that the scrim is on a backing (the holes are "filled in"). Excellent for Cycloramas.

BASIC INTERIOR SET



The units shown in this setting are recommended as basic items in the initial equipping of a medium sized (25' - 30') stage. The sketches show a grouping of these units into a stage setting. By rearranging the units, and by altering their appearance with paint, props, drapes, etc., a very wide range of stage settings may be achieved. The 33 units pictured may be purchased separately or as one unit set from Paramount.

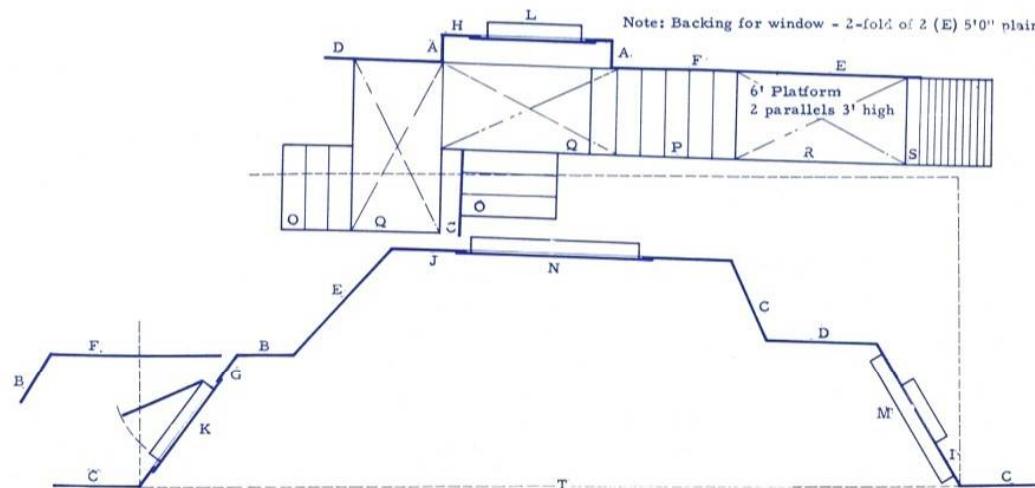


TECHNICAL ELEVATION

KEY DESCRIPTION QUANTITY

A	PS1	1'0" Plain Flat	2
B	PS2	2'0" Plain Flat	2
C	PS3	3'0" Plain Flat	4
D	PS4	4'0" Plain Flat	2
E	PS5	5'0" Plain Flat	4
F	PS6	5'9" Plain Flat	2
G	PS7	5'9" Door Flat	1
H	PS10	5'9" Window Flat	1
I	PS12	5'9" Fireplace Flat	1
J	PS9	11'6" Double Door Flat	1
K	PS8	Door Unit	1
L	PS11	Window Unit	1
M	PS13	Fireplace Unit	1
N	PS8A	Double Door Unit	1
O	S3A	3 Step Unit, 3' wide	2
P	S6A	6 Step Unit, 3' wide	1
Q	P3A & Top A - Parallel, 2'	2	
R	P5A & Top A - Parallel, 3'	2	
S	Escape Step Unit	1	

Note: Backing for window - 2-fold of 2 (E) 5'0" plain flats



GROUND PLAN

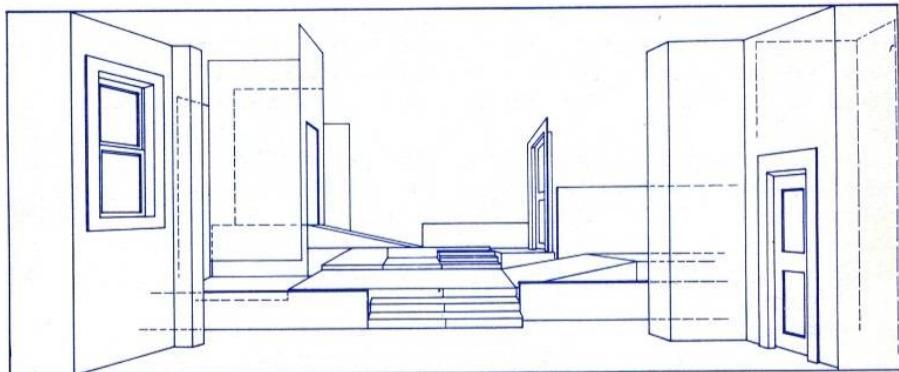
BASIC EXTERIOR SET



WE RECOMMEND THE COMBINATION OF PLAT-FORMS, STEPS AND FLATS SHOWN HERE AS BASIC INITIAL EQUIPMENT FOR A MEDIUM SIZED STAGE (5' TO 30' PROSCENIUM OPENING) WHERE EXTERIOR PLATFORM SETTINGS ARE REQUIRED.

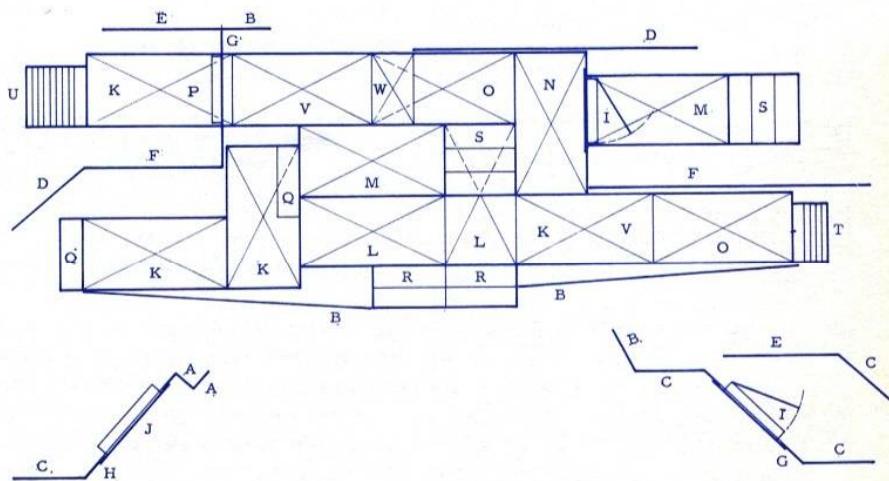
WITH DIFFERENT GROUPING, THE FLATS WOULD BE SUFFICIENT FOR ASSEMBLING A MINIMUM INTERIOR SET. (COMPARE TO EQUIPMENT LIST OF BASIC INTERIOR SET ON PREVIOUS PAGE.)

THE SKETCH SHOWS AN ASSEMBLY OF UNITS FOR A 30' PROSCENIUM STAGE.



TECHNICAL ELEVATION

KEY	CATALOG #	DESCRIPTION	QUANTITY
A	PS1	1'0" Plain Flat	2
B	PS2	2'0" Plain Flat	4
C	PS3	3'0" Plain Flat	4
D	PS4	4'0" Plain Flat	2
E	PS5	5'0" Plain Flat	2
F	PS6	5'9" Plain Flat	2
G	PS7	5'9" Door Flat	2
H	PS10	5'9" Window Flat	1
I	PS8	Door Unit	2
J	PS11	Window Unit	1
K	P1A	Platform - 12" high	4
L	P2A	Platform - 18" high	2
M	P3A	Platform - 24" high	2
N	P4A	Platform - 30" high	1
O	P7A	Platform - 36" high	2
P	P7A	Platform - 48" high	1
Q	Top A	Step Unit, 1 step 3'	12
R	S1A	Step Unit, 2 step 3'	2
S	S2A	Step Unit, 3 step 3'	2
T	S3A	Step Unit, 5 step	1
V	R1A	Ramp, Form 1A	2
W	R2A	Ramp, Form 2A	1



GROUND PLAN

PARA-SCENE

PREFABRICATED FLATS AND SCENERY

It is with great pride that Paramount Theatrical Supplies announces that we have set up on our own premises, a complete SCENE SHOP, thus initiating an entirely new line of equipment and services. Always conscious of the fine reputation we have built up through the years, we have taken great pains to insure a combination of top caliber workmanship with the highest quality materials.

Here is an opportunity to design and construct scenery using standard size flats at a minimum cost. No skill is required in construction, as all pieces are precut and pre-drilled for ease of assembly. One of the outstanding features of our Scene Kits is the use of wood screws instead of nails, thus avoiding any possible splitting. Since the holes are already drilled, anyone can assemble or dis-assemble the units. All pieces are clearly marked and a complete set of instructions accompanies each kit.

All parts are of the finest quality clear, white pine and are hand fitted in our Shop to insure perfect fit. Each Kit shall consist of the precut and predrilled wood, brace cleats, corner blocks and keystones, muslin, danish whiting, glue and screws.

We have devised a new way of shipping the flats. We checked with Republic Carloading and are listing the following freight rates to cities across the United States to show you how reasonable it is to ship flats. (Please note that our prices do not include shipping charges.) Rates to other points vary, but these serve as a guide.

Rates are minimum, (as of Aug. 1960) per 100 lbs.
 Birmingham, Ala. \$2.81; Chicago, Ill. \$2.40; Denver, Colo. \$4.79; Houston, Tex. \$3.74; Miami, Fla. \$3.30; New Orleans, La. \$3.33; Phoenix, Ariz. \$6.83; San Francisco, Calif. \$5.58; Seattle, Wash. \$5.58.

Wooden pieces for each flat total about 25 lbs. For every 5 flats, figure an additional 50 lbs. for muslin and hardware, etc.

PLAIN FLATS

PS KIT 1. 1'0" wide x 12' high
 PS KIT 2. 2'0" wide x 12' high
 PS KIT 3. 3'0" wide x 12' high
 PS KIT 4. 4'0" wide x 12' high
 PS KIT 5. 5'0" wide x 12' high
 PS KIT 6. 5'9" wide x 12' high

DOOR FLAT

PS KIT 7. 5'9" wide x 12' high

DOUBLE DOOR FLAT

PS KIT 9. 2 flats, each 5'9" wide
 total-11'6" w. x 12' h.

DOOR UNIT FOR DOOR FLATS

PS KIT 8. for KIT 7 or 7A.

WINDOW FLAT

PS KIT 10. 5'9" wide x 12' high

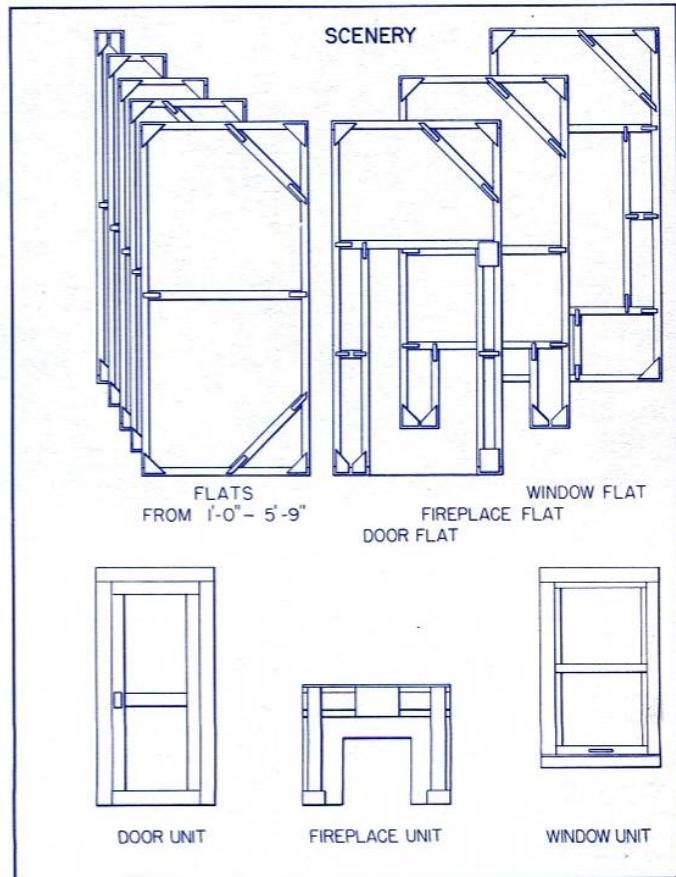
1A. 1'0" wide x 14' high
 2A. 2'0" wide x 14' high
 3A. 3'0" wide x 14' high
 4A. 4'0" wide x 14' high
 5A. 5'0" wide x 14' high
 6A. 5'9" wide x 14' high

7A. 5'9" wide x 14' high

9A. 11'6" wide x 14' high

8A. for KIT 9.

10A. 5'9" wide x 14' high



WINDOW UNIT

PS KIT 11. for KITS 10, or 10A.

FIREPLACE FLAT

PS KIT 12. 5'9" wide x 12' high
 12A. 5'9" wide x 14' high

FIREPLACE UNIT

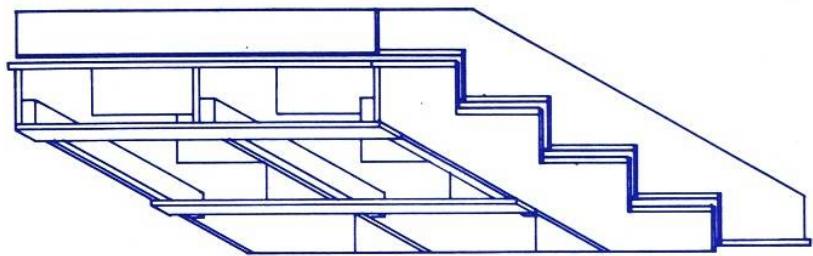
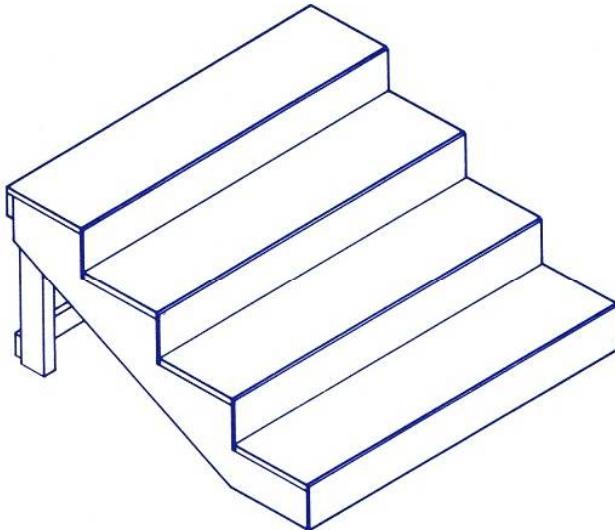
PS KIT 13. for KITS 12, or 12A.

PLEASE ALLOW UP TO TWO WEEKS FOR DELIVERY OF ALL UNITS LISTED ABOVE. STATE DATE NEEDED.

Prices on application for all other units or sizes.

PLEASE NOTE: While we guarantee that all pieces of our pre-fabricated scenery will fit accurately, and that each unit is designed and constructed in accordance with present theatrical practice, we will assume no responsibility for warping due to improper treatment and / or storage or to excess glue used in size water.

STEP UNITS



Scene Steps

PARAMOUNT'S SCENE STEP UNITS ARE ESPECIALLY DESIGNED TO EASE YOUR STORAGE PROBLEMS. IN THE DRAWING ABOVE, A 4 STEP AND A 5 STEP UNIT ARE NESTED TOGETHER FOR STORAGE. NOTE THAT THE LEGS ARE COLLAPSED INTO THE FRAMEWORK.

STANDARD SCENE STEP UNITS

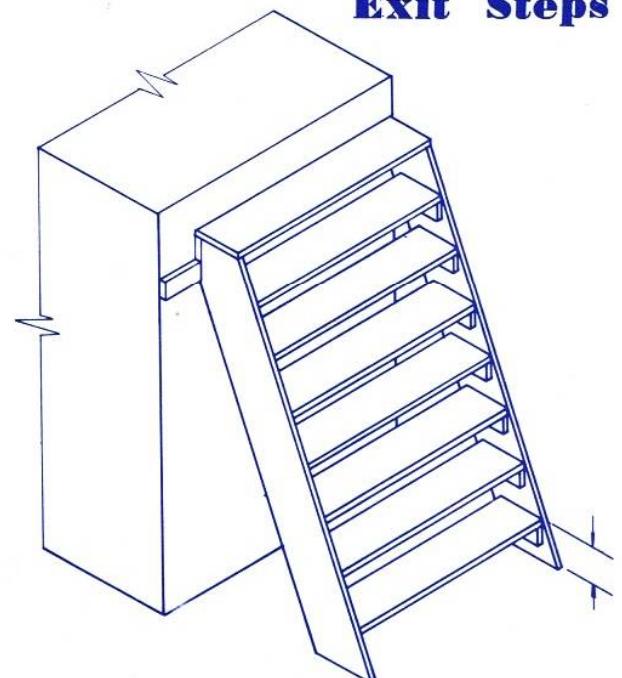
Modules A - 3' Wide	Modules A2 - 6' Wide
S1A - 1 Step	S5A - 5 Step
S2A - 2 Step	S6A - 6 Step
S3A - 3 Step	S7A - 7 Step
S4A - 4 Step	S4A2 - 4 Step
Modules B - 4' Wide	Modules B2 - 8' Wide
S1B - 1 Step	S5B2 - 5 Step
S2B - 2 Step	S6B2 - 6 Step
S3B - 3 Step	S7B2 - 7 Step
S4B - 4 Step	S4B2 - 4 Step

Paramount's exit step units are planned primarily for off-stage space use to give rapid, safe and easy access to and egress from stage platform heights. The same practicality in design and careful craftsmanship in execution which characterize other Paramount Scenery units have gone into our exit steps. They are sturdy, light, and easily stored. The illustration on the right shows typical construction as well as an easy means for attaching steps to a platform for firm support and fast detachment. Height variations are in increments of 6". Standard width is 2'6".

STANDARD EXIT STEP UNITS

S3E - 3 step	S7E - 7 step
S4E - 4 step	
S5E - 5 step	
S6E - 6 step	

As with all other Paramount Scenic Units, other sizes can be made to your specifications. Quotations sent on request.



FOLDING PLATFORMS

To the modern scene designer, the availability of platforms, steps and ramps is a vital and indispensable factor in planning a production. Levels are frequently specified in stage directions for stairways or for raised floor areas. Platforms suggest the broken planes required for many exterior settings. They provide areas of heightened interest and dramatic importance. They give increased opportunity for realizing aesthetic value in the stage setting.

Paramount is now prepared to meet the varied needs for Platforms in the theatre. On the following page, you will find variations of sizes to fit every requirement. Our platforms are designed to give the necessary security of fine materials, strong construction, and rigid bracing. A minimum of storage space is needed, since the frame can be folded, after the locking top has been removed, into a package 3" wide. Strike or set-up of the unit requires less than a minute. Modular unit sizes vary to fit the needs of the large or small stage. With the step and ramp units in the same modular series, the range of variation in combinations can cover a great majority of theatrical requirements.

FOLDING PLATFORMS

BOTTOM VIEW
of typical platform showing framing members and removable top. (See description on preceding page.)

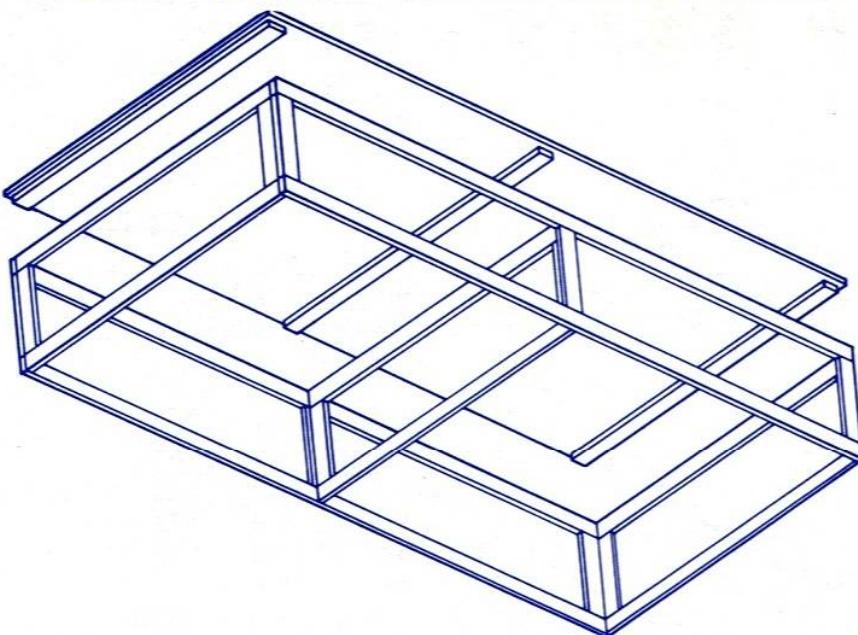
PARAMOUNT PLATFORM UNITS are available in modular sizes and convenient increments of height to assure maximum flexibility in combination.

STANDARD PLATFORM UNITS
(Folding Type)

MODULE A - 3'0" x 6'0"

PS KIT NO. **Height**

P1A	12"
P2A	18"
P3A	24"
P4A	30"
P5A	36"
P6A	42"
P7A	48"



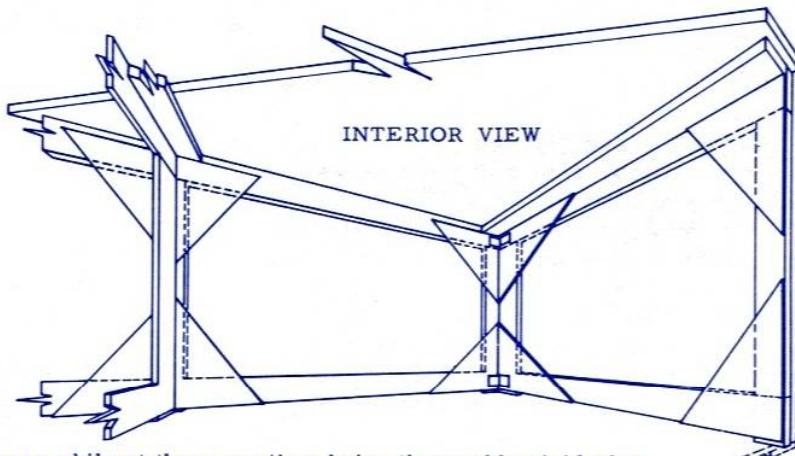
MODULE B - 4'0" x 8'0"

PS KIT NO. **Height**

P1B	12"
P2B	18"
P3B	24" *
P4B	30"
P5B	36"
P6B	42"
P7B	48"

STANDARD PLATFORM TOPS

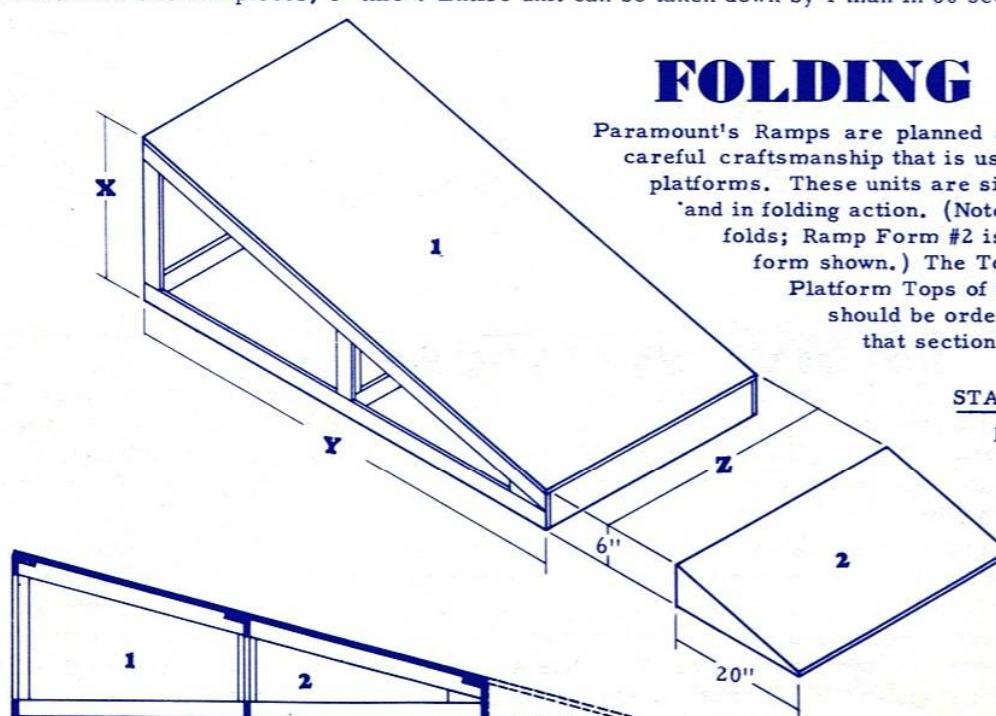
Top A - 3' x 6' - Top B - 4' x 8'



Our new PIN-LOCK system enables each platform to fold for storage while at the same time being thoroughly rigid when set up. Placement of hinges guarantees a solid joint at each corner. To strike, simply remove the pins, and unit folds flat in 2 pieces, 3" thick. Entire unit can be taken down by 1 man in 60 seconds.

FOLDING RAMPS

Paramount's Ramps are planned and built with the same careful craftsmanship that is used in fabricating our folding platforms. These units are similar in construction detail and in folding action. (Note: Only Ramp Form #1 folds; Ramp Form #2 is rigidly constructed in the form shown.) The Tops are interchangeable with Platform Tops of the same modular group and should be ordered according to listings in that section.



STANDARD RAMP UNITS

Module A: x - 2'0";
y - 5'10"; z - 3'0"

KIT NO. **FORM NO.**

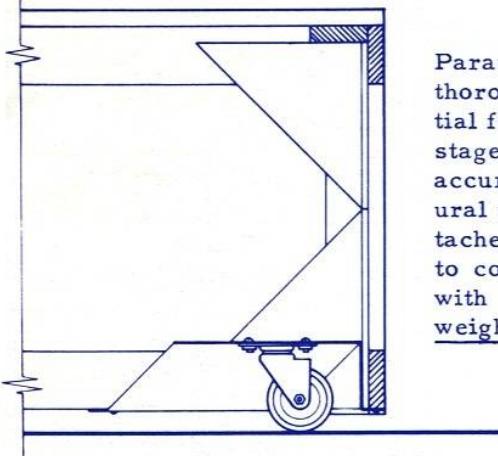
R-1A	1
R-2A	2

Module B: x - 2'6";
y - 7'9"; z - 4'0".

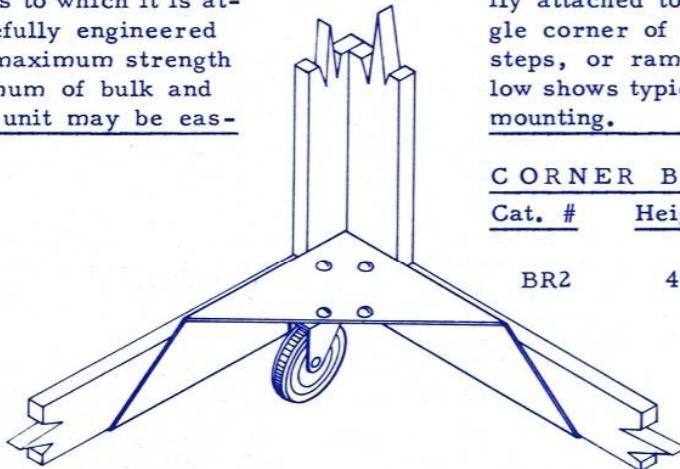
R-1B	1
R-2B	2

CORNER BRACKETS

Paramount is proud to introduce this newly developed steel corner bracket after thorough testing in practical application. We recommend this unit as an essential feature in the efficient and well ordered planning of platform units for the stage. The corner bracket furnishes a rigid base for caster mounting, assures accuracy in caster placement, and provides utmost strengthening of the structural members to which it is attached. Carefully engineered to combine maximum strength with a minimum of bulk and weight, this unit may be easily attached to any right angle corner of platforms, steps, or ramps. Sketch below shows typical caster mounting.



CORNER BRACKET shown attached to one of Paramount's Folding Platforms.



CORNER BRACKETS

Cat. # Height of Caster

BR2 4 3/4 - 5"

CASTERS



Our new improved casters are excellent for stage use and are sturdily constructed for long wear. Sturdy steel top plate (SC1 to SC6 are all 2 1/2" x 3 5/8"). The swivel casters feature DOUBLE ball bearing assemblies, with dust proof upper and lower raceways. Wheels furnished with self lubricating Oilless bearings or sealed Double Ball Bearings. Special non-marking, silent tread, brown rubber tired (re-tireable) disc wheels.

Cat. No.	Type Plate	Diam. Wheel	Face	Overall Height	Load capac.	Approx. Weight
SC1	swivel	3 1/2"	7/8"	4 3/4"	120	1 lb.
RC2	rigid	4"	7/8"	5"	140	1 1/8 lb.
SC2	swivel	4"	7/8"	5"	140	1 1/4 lb.
SC3	swivel	5"	1"	6"	150	1 1/2 lb.

HEAVIER DUTY CASTERS

SC4	swivel	4"	1 1/4"	5 1/8"	200	2 lb.
SC5	swivel	5"	1 1/4"	6 1/8"	225	2 1/2 lb.
SC6	swivel	6"	1 1/4"	7 1/8"	250	4 1/2 lb.

CELASTIC



CELASTIC, the original fantastic plastic, can be used for both negative and positive molding to create just about anything you can imagine. It is unbreakable, lightweight, durable, waterproof and takes practically any finish - dull to glossy. Directions for use are simple: 1) Completely cover object with patches of tinfoil (which acts as a separator). In negative molding, the tinfoil is unnecessary; just grease the mold and apply torn strips directly. Dip Celastic into Acetone (can be purchased from drug store or chemical supply house) and apply directly over oil (or in mold). 3) When object is completely covered and thoroughly dry, slit the Celastic with a razor and remove the shell. 4) Finished Celastic head. Finish by taping slit with thin strips. A quick resume of making negative molds: 1) Grease Mold. 2) Tear pieces of Celastic from roll. 3) Dip pieces in Acetone. 4) Form into mold. 5) Join 2 halves of mold. 6) Finish inside seam with small strips. 7) Let dry, remove from mold & apply finish.

AVAILABLE AS: SCF2A. 47" Light Weight SCF4. 47" Medium Weight SCF6. 47" Heavy Weight

BOOKS

BD1. Baroque Architectural Drawings

Published for the first time this century as a service to theatre designers, teachers and community theatre people desiring a graphic reference to the interior designs of the 17th, 18th and 19th centuries, it is considered extremely valuable in the design of fireplace and wall treatments done in this style. Every library should have a copy. (Soft cover)

MB1. Make-up For The Stage

by Richard Corson. A completely revised text, the 1960 edition is by far the best all-around book on theatrical make-up currently available. With new sections on wigs, latex, newer materials, etc., it has a world of information not found elsewhere. Not only does it have one of the few (if not the only) make-up color charts available, but it features a wig section that has close to 300 period hair styles depicted, from early Egyptian to modern, in both male and female. (All of these wigs can be made by our wig maker; prices are listed in catalog price list.) If you are interested in make-up, this book is a must!

TA28. Make-up: The Dramatic Student's Approach, by Charles Thomas

The emphasis here is not so much on materials and how to use them as on the reasons for using them. The author feels that apart from manual clumsiness, which is due to lack of practice, it is muddled thinking and an inability to distinguish between tone and color that are the more principal reasons for unsatisfactory make-up. The aim of this book, by a staff tutor of the British Drama League, is to send the player to his mirror knowing exactly what he wants to do to his face and why.

MB3. Stage Scenery and Lighting 3rd ed. by Samuel Selden and Hunton Sellman

An excellent text on basic stagecraft covering practically all technical aspects of theatre from lighting, set design, construction, etc.

MB4. Modern Theatre Practice 4th ed. by Heffner, Selden and Sellman

A larger, more complete text on theatrical technical aspects than MB3. Good sections on scene painting and scenery construction.

TA1. A Method of Lighting the Stage 4 ed. by Stanley McCandless, revised.

A standard, basic book on stage lighting by one of the outstanding authorities in the field.

TA2. Theatrical Lighting Practice

by Joel Rubin and Leland Watson. Every phase of lighting discussed. Well illustrated.

TA34. Stage Setting

by Richard Southern. "A virtually definitive discussion (complete with countless illustrations) of the simplest kinds of stage settings ... complete directions and line drawings cover the methods of hanging curtains, building the pieces advocated, constructing and arranging footed screen sets, arranging wood or metal frameworks to support all types of scenery, and adapting all given principles to the simplest possible settings." Dramatics.

TA4. An Actor Prepares

by Stanislavski. A recognized classic which has influenced acting more perhaps than any other single volume.

TA30. Sound In The Theatre

by H. Burris-Meyer & V. Mallory

The vast increase in acoustical knowledge of recent years and the electronic and mechanical facilities for the control of sound are the subjects of this book by two outstanding authorities in the field. Many of the techniques here described, they developed themselves during more than 30 years as engineers and consultants in theatres.

TA31. Western European Costume

13th to 17th Centuries, and its Relation to the Theatre.

by Iris Brooke. The author-illustrator is an international authority on the history of costume. She has been an advisor to theatre directors and designers in Europe. 105 pages of drawings. 3 3/8 x 8. 151 pages, paperbound

TA32. Costume in Greek Classic Drama, by Iris Brooke

This book covers the period from the 5th century B.C. to the 2nd century A.D. Costumes are illustrated with excellent line drawings & author discusses how they were made. She also deals with armor, footwear, jewelry and hairdressing. Second printing.

TA25. The Cut Of Men's Clothes by Norah Waugh. 1600 - 1900

The history of costume shows a continuous evolution through cut and construction, each change of line deriving directly from its predecessor. Here, the evolution of style of men's dress is traced through a sequence of diagrams accurately scaled down from patterns of actual garments.

TA3. Acting, The First 6 Lessons

by Boleslavsky. A great director shows a novice some of the essentials of the acting craft in dialogue that is amusing and vivid.

TA5. Building A Character

by Stanislavski. The second half of Stanislavski's techniques covers the actual reproducing in character in terms of voice, gesture, etc.

TA6. The Actor's Ways and Means

by Michael Redgrave. A brilliant and witty account of how an actor creates magic in the theatre. Discusses theories of Stanislavski, Meyerhold.

TA7. The Dramatic Imagination

by Robert Edmond Jones. An inspiring volume, vibrating with suggestive, stimulating ideas.

TA17. Foreign Dialects, A Manual for Actors, Directors & Writers

by Lewis & Marguerite Herman. A practical guide to the pronunciation & vocal mannerisms of 30 foreign dialects in English. For each dialect, there is an analysis of the variations from standard English, drills & exercises in a simplified, visual phonetic system, monologues, etc.

TA18. American Dialects, A Manual for Actors, Directors & Writers

by Lewis & Marguerite Herman.

The representative dialects of every major section of the U.S. are included. In each case there is a general description and history of the dialect, an analysis of vowel and consonant peculiarities, of its individual lilt and rhythm, and of its grammar variations. Book has been used by speech teachers in removing dialect traces.

TA22. Theatre Language: A Dictionary of Terms, by Bowman and Ball

The first extensive dictionary of the special language of the theatre, defines over 3000 terms & phrases.

TA23. Theatre, The Rediscovery of Style, by Michel Saint-Denis.

First part defines classic theatre from the French point of view. Part II discourses upon style, reality, stylization & training for the theatre.

TA26. Royal Shakespeare Theatre Co.

Over 200 brilliant photographs outline the plays and recapture performances by Peggy Ashcroft, Peter O'Toole, Paul Scofield, Vanessa Redgrave & Irene Worth. In addition to production details & critiques, there are many articles.

TA27. The Stage Is Set

by Lee Simonson. A first hand picture of the scene designer at work in the modern theatre, with a detailed history of scene design since Greek times as backdrop. 103 illustrations. 604 pp. Amended bibliography. Paperbound.

TA29. The Craft of Comedy

by Athene Seyler & Stephen Haggard. One of England's leading comedienne discusses with a younger actor actual problems of comedy acting & how they are solved. Specific characters and scenes from Elizabethan & Restoration plays down to Schnitzler's "Anatol" are used as aids toward finished com. a ct.

TA19. Mask or Face

by Michael Redgrave. Discusses the problem of illusion & reality.

TA21. Creating A Role

by Stanislavski. The 3rd volume on the actual creation of characters on the stage. A meaningful & powerful book.

TA33. Musical Comedy in America

by Cecil Smith. A reprint of this standard history of our light musical entertainment. 448 pages, incl. 64 of pictures. Paperback. From The Black Crook to South Pacific.

TA35. The Thunder & The Freshness

by Beryl de Zoete. The full range of her interest, from European ballet, especially in Britain, to Arab & Far Eastern dancing, is best shown in these 16 joyful essays. Outstanding are those on Dalcroze & Sir Frederick Ashton; a lecture on (the Oasis of) Siwa.

FILM STRIPS

STAGE MAKE-UP

by Richard Johnson and Robert Seaver. In Color.

This film strip, which is accompanied by a 32 page booklet, is a comprehensive course on basic stage make-up. It thoroughly covers the application of all types of make-up, and can be used by both the experienced director to teach make-up, as well as the individual who must either teach or learn make-up for the first time.

The strip covers: (No's. in () denote no. of frames)

THE NEW SKIN - Application of grease paint (6); outlining of the eyes (4); application of Moist Rouge to the cheeks and lips (7).

PAINTED FACE SHAPES - Highlights and shadows (12); (Use of lining colors, brushes, powder, etc.

FALSE FACE SHAPES - False hair pieces (2); Making a beard and moustache using crepe hair and latex (8); making false eyebrows, using Derma Wax (5); use of entirely new solid shapes on the face: Nose Putty (4); Derma Wax (3); Cotton and Latex (5) - this is the most startling change that can be accomplished with make-up; Cotton and Collodion (2); Molded Rubber (2).

There are also pictures of the various kinds of make-up and synthetic hair available. Total - 70 fr.

BASIC STAGE LIGHTING

By Dr. J. F. Foster and Howard Brandston.

In 3 parts. Part I is in color. II & III black & white.

I. "Principles and Functions" 60 frames, Color.

II. "Instruments and Methods". 40 frames. B. & W.

III. "Lighting Control and Design". 42 frames. B.W.

This series was designed to teach on both the High School and College levels. They are simple but very comprehensive, covering enough ground to enable one to satisfactorily light the stage.

The strips cover:

1. The six functions of stage lighting.
2. The principles of stage lighting.
3. The techniques used in stage lighting.
4. Light Design.
5. Lighting Equipment - How and where to use it.
6. Basic Electricity.
7. Control of Stage Lighting and Color.

In Part III various scenes are shown, followed by detailed light plans. Part II shows the various instruments in use, including suggestions for smoke, fire, etc. Each of the 3 parts is accompanied by literature.

ART OF THEATRE

by Dr. J. F. Foster. Black & White - 48 frames

Some questions considered in this filmstrip are:

What does it take to make a work of art out of a lump of clay?

Is a sport theatre?

What do all forms of theatre have in common?

Why does Niagara Falls draw such crowds?

What makes good theatre?

STAGE SETTING AND SCENERY

by Dr. J. F. Foster and Howard Becknell

In four parts - all Black and White.

I. The Functions and Styles of Scenery

This strip deals with the setting as the total environment of the action of a show, and draws the distinction between neutral setting (i.e., those items used on stage to conceal distracting details, such as actors waiting for cues, stacked flats, steam pipes on the stage wall, etc.) and scenery (those items specially designed and put on the stage to mean something in regard to the play being performed).

55 frames

II. Basic Units of Scenery

Describes the three basic pieces of which all scenery is formed: the drop, the flat and the setpiece - together with their common variants (borders, wings, ground rows, stairs, doors, trees, hedges, etc.) Actual photographs of the various pieces will be used with drawings when necessary to explain their construction.

45 frames

III. Mechanical Methods of Scene Change

IV. The Unit Set - How To Change Scenes Without Changing Scenery.

These two strips (35 frames each) depict the various mechanical methods of achieving a rapid scene shift (the wagon stage, the revolving stage, the unit set, etc.) using both diagrams and back stage photographs of actual sets.

BASIC STAGE MOVEMENT

By Dr. J. F. Foster.

Black and White - In 3 parts.

I. Movement: The Basis of Theatre - 44 frames

II. Symbolic Movement - 42 frames

III. The Stage As A Picture - 58 frames

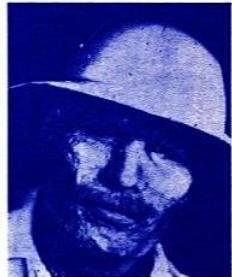
This series is designed to teach the young actor or aspiring director the principles by which the movements of a character on the stage can be used to express his motives, build up his importance, and relate him to other characters.

NOTE: All of our film strips are 35 mm. Each is accompanied by explanatory literature. The strips are available for sale only.



NO MAKE-UP

MAKE-UP FILM
STRIP
IN COLOR - 35mm.
70 FRAMES
With explanatory
literature



WITH LIQUID LATEX

FENCING EQUIPMENT

On several occasions we have had requests for various items of Fencing Equipment and are therefore listing this page for the first time. These items are genuine (not toys) and are manufactured by one of the country's leading makers of Fencing Equipment. All items listed are for sale only - no rentals are available at this time.

FOILS AND EPEES

1. Championship Foil. Mounted with tournament blade and handsome leather-wrapped handle. Your choice of 4" guard in steel or aluminum.
2. Special Regulation Foil. Mounted with selected blade, colorful cord-wound handle, and steel or aluminum 4" guard.
3. Regulation Foil. Sturdy beginner's model with 3 1/2" steel guard and rugged cord-wound handle.
4. Italian Foil. Mounted with imported steel or alum. guard, selected blade. Carved wood handle.
5. Belgian Model Foil
6. American Model Foil
7. Visconti Model Foil
8. Spanish Model Foil
- 8C. Cetrulo (Spanish Off-Set) Model Foil
9. French Epee. Mounted with reinforced steel or aluminum offset guard, selected blade and choice of cord or leather-wrapped handle.
10. Italian Epee. Mounted with imported nickel-plated steel guard. Choice carved wood or cord handle.
11. Pistol Grip Epee. Mounted with the handle of your choice: American, Visconti, Belgian, Spanish or Cetrulo. Choice of steel or aluminum guard.

SABRES

12. Hungarian Sabre. Tournament model with light-weight blade. Choice of steel or aluminum guard; cord-wound or carved wood handle.
13. Special Sabre. Durable beginner's model with steel guard and cord handle.
14. Olympic Sabre. Specifications as #12.

BLADES

15. French Foil Blade	18. Sabre Blade
16. Pistol Grip Foil Blade	19. Epee Blade
17. Italian Foil Blade	

GUARDS

All except #23 are made in steel and aluminum. #23 is available in steel only.

20. Italian Foil	23. Italian Epee
21. French Foil	24. Hungarian Sabre
22. French Epee	25. Olympic Sabre

HANDLES

(A) Cord Wound. (B) Leather wrapped. (C)carved wood	
26. French Foil (A)	30. French Epee (A)
27. French Foil (B)	31. Sabre (A) or (C)
28. Italian Foil (A) or (C)	32. Pistol Grip, any model
29. French Epee (A)	

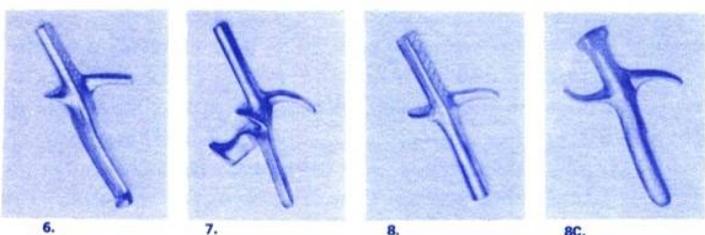
MASKS

33. 3 weapon mask	
34. Foil-Epee mask	
35. Sabre Mask	

GLOVES

36. Foil Glove	
37. Foil-Sabre Glove	
38. 3 weapon Glove	

PISTOL GRIP FOILS

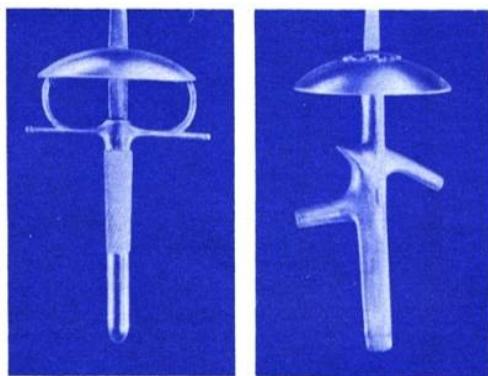


6.

7.

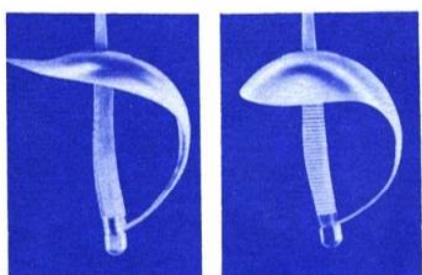
8.

8C.



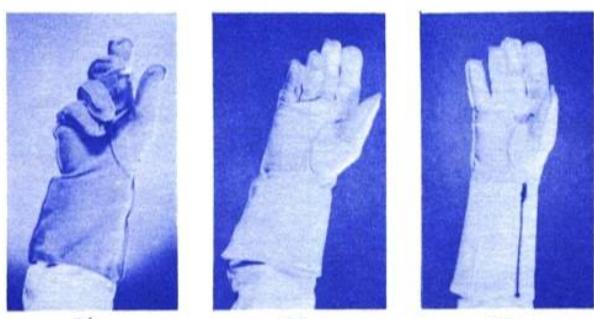
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5



12

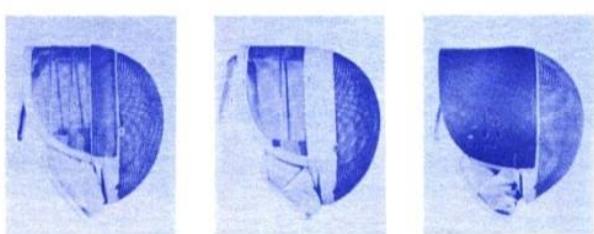
13



36

37

38



33

34

35

PRICE LIST

EFFECTIVE 9/1/65

Prices are listed according to the pages in Catalog #10. Please remove & discard old price list. This price list supersedes any previous one.

All prices are subject to change without notice. While every effort is made to give latest correct prices, if by chance, any are listed incorrectly, or if price is changed by the manufacturer, we will invoice at latest, correct price. Prices are FOB shipping point and include domestic packing, but no shipping charges.

All discounts will be listed on invoice less 2%. Total discount allowed only if invoice is paid within 30 days. Discounts are listed at the beginning of each section and apply to that section or group of items only.

PLEASE NOTE! The Federal exercise tax has been repealed. Please do not add tax to order.

THEATRICAL MAKE-UP

Discounts

1) 5% discount on make-up orders over \$5 & under \$10.
2) 10% discount on make-up orders over \$10 (with the exception of the NO DISCOUNT items listed below.)
3) A 15% discount will be allowed on \$35 or more of ALL Stein's items. This 15% discount does not apply to 1 order of Stein's & Factor items which exceeds \$35. It applies to STEIN'S only.

Above discounts apply to all items on pages 7 to 13 except: P.7. Group Make-up Kits. P.9. Stein's Bulk items. P.13. Moulage items.

7. MAKE-UP KITS

1. Factor kit discontinued.
2. 7.50 5. 14.50
3. 8.00 6M. 22.00
4. 10.50 6F. 20.00

above kits subject to disc.

No discount on following:

PARAMOUNT STUDENT KIT 5.00
7. 42.50 8F. 35.00
7a. 37.50 8Fa. 30.00
7F. 48.00 9. 30.00
7Fa. 43.00 9a. 25.00
8. 31.50 9F. 36.80
8a. 26.50 9Fa. 31.80

("a" kits have no metal box)

7. Skincote 1.50
Lash-O-Matic 1.00
" Refills .60

8 & 9. STEIN'S

(All products listed in alphabetical order.)

Assorted Liners (pack.) 1.00
Assorted Paints (pack.) 1.75
Black Eye Paint .75
Blackface .50, .85
Black Tooth Enamel .75
Black Tooth Wax .40
.emicreme 1.00
Brillantine .60
Burnt Cork .75, 1.25
Cake Make-up: Regular 1.60
Small .50
Clown White: 2 oz. tin .60
8 oz. " 1.50
16 oz. " 2.50
Clown White, soluble .75

8. & 9. Stein's - (cont'd.)

Cold Creams: (all) 8 oz. .75
16 oz. 1.25
Cosmetic .50
Derma Wax: 2 oz. .60
8 oz. 1.50
16 oz. 3.00
Dry Rouge .75
Eyebrow Pencils .50
Eyeshadow: 1/4 oz. .50
1/2 oz. 1.00
Face Powder 1.00
Face Powder Brush 1.25
Grease Paint: Soft 1.00
Stick .85
Hair Whitener: 4 oz. .85
16 oz. 2.00
(Bulk) gal. 11.00
Leg Make-up .85
Liners: Soft .50
Stick .50
Lip Gloss .75
Lip Liner .35
Lipsticks 1.00
Liquid Cleansing cream .75
Liquid Make-up 1.25
(Bulk) quart 3.50
(Bulk) gal. 11.00
(Bulk) 5 gal. 50.00
Liquid Mascara .60, 1.75
Liquid Rouge .50
Luminous Make-up: 1 oz. 1.25
2 oz. - \$2.50; 5 oz. 5.00
Make-up Brush .75
Make-up Guide .25
Mascara Cake .75
Metallic Liquid Make-up 2.50
(Bulk) quart 7.00
(Bulk) gal. 22.00
Moist Rouge: 1/2 oz. .60
1 oz. 1.00
Nose Putty .60
Paper Stomps .25
Pinktone .75
PanCake - see Cake Make-up
Spirit Gum: 1 oz. .60
16 oz. 2.50
" Gum Remover: 4 oz. .60
16 oz. 2.00
Strong M. Remov. Cr. .75
16 oz. 1.25
Tooth Enamel .75
Under Rouge .60
Velvet Stick 1.60
Wheatcroft: 4 oz. .85
16 oz. 2.00
(Bulk) quart 3.50
(Bulk) gal. 11.00

9. STEIN'S BULK PRICES

Prices are per lb. Minimum order is 5 lbs. Thus a 1 lb. can of cold cream is \$5; a 5 lb. can nose putty - 16.75

5lb. 10lb. 25lb.

Cold Cream 1.00 .95 .90
Face Powder 2.00 1.95 1.90
Grease Pt. 3.25 3.15 3.05
Nose Putty 3.35 3.25 3.15

9. METAL MAKE-UP BOXES

#1. 4.25; #2. 6.75; #3. 7.35
#4. 10.25 #5. 18.50

10. & 11. MAX FACTOR

Adhesive .75
Black Tooth Enamel .50
Cleansing Cream 1.00
Clown White .50
Cosmetique .60
Creme Rouge 1.25
Dry Rouge 1.25
Erace 1.75
Eyebrow Brush .75
Eyebrow Pencils: auto 1.50
" " wooden 7" .75
Eyeshadow: 1/8 oz. disc
Eyeshadow stick 1.35
Face Powder 1.25
Grease Paint 1.25
Hair Whitener: 2 oz. .75
16 oz. 1.75
Lining Brushes:
#1. 1/8, 1/4, 3/8 .40
#2. 1/2" .50 | #5. 3/16 .80
#3. 1" 1.00 | #6. 1/4" .90
#4. 1/8" .70 | #7. 1.75
Lining Color .50

10. & 11. Factor - cont'd.

Lip Gloss 1.10
Lipsticks 1.10
" metal case: 1.25 & 1.50
Liquid Adhesive .75
Liquid Hi-Fi Eyeliner 1.50
Liquid Make-up 1.25
Liq. Make-up Remover 1.00
Liquid Rouge 1.25
Mascara Cake 1.25
Mascara Cake Refills .75
Mascara Cream 1.25
Mascara Wand 1.50
Masque .75
Moist Rouge .50
Moustache Wax .75
Naturo Plasto: 2 oz. 1.35
8 oz. 3.50
Nose Putty .50
Pan Cake 1.75
Pan Stik 1.75
Paper Liners .25
Rubber Mask Grease 2.00
Spirit Gum (Adhesive) .75
Student Kits - Discontinued
Tooth Enamel .75
Under Rouge .50

12. PARAMOUNT

(Listed alphabetically)

Albolene 1.50
Acetone (pint) 1.35
Blood: 2 oz. \$1; 8oz. 3.00
4 oz. 1.75; Pt. 5.00
Clown Skull: Cotton 2.50
Buckram 1.75
Rubber 1.50
Color Sprae 2.50
Collodion .40
Cream Mascara .75
Eyeshading Pencils:
1. 7" Wooden .35
2. Automatic .50
2A. Automatic Refills .35
3. 7" Wooden .50
4. Sharpener .25
5. Dual Pencil .85
Eyeshadow Stick .85
Eyeshadow - New!
Compressed Powder .95
False Eyelashes:
#1 & #2. Nylon 1.10
#3. Hair 1.75
False Noses .35
Lash Lengthener .75
Lip Liner .60
Lip Liner Refills .35
Liquid Adhesive, J & J 1.00
Liquid Eyeliner .85
Liquid Mascara Remover .50
Make-up Cape 2.00
Mirror .49
Moustaches, Nylon .55
Multiple Eyeshadow Stick .85
Powder Puffs:
1. Wool: 2" - .25. 2 1/2" .30
3" .35
2. Velour 2" .15
3" - .20. 4" .25
Powder Brush: 1. Hair 1.50
2. Nylon 1.25
Rabbit's Paw .75
Scissors .79
Sponges: #1. Small .29
Medium - .39 Large .59
#2. Foam Rubber .15
Spray Hair Set 1.10
Stage Money .50
Toupee Plaster (1,2,3) 1.10
Texas Dirt: 2 oz. 1.10
4 oz. 2.25 16 oz. 6.50
(All items on page now subject to discounts.)

12. LEICHNER

Beauty Marks .50
Black Tooth Enamel .60
Hair Powder .90
Luminous Make-up 1.50
Metallic Grease .75
Nose Putty .60
Spirit Gum .75
Temple Silver 1.50
Vein Blue .30
(All other Leichner items will no longer be carried.)

3. PARAMOUNT

uacreme: 6oz. 90¢; 12oz 1.80
ld Cream: 1 oz. tube .29
8 oz. - .69; 16 oz. 1.00
ining Brushes: #1. Sable: 1/16", 1/8" .50
3/16" - .60 1/4" .75
ining Brushes: #2 Oxbair: 1/8, 3/16" - .35; 1/4" .40
iquid Latex: 3 oz. .60 16 oz. 2.75
8 oz. 1.65 32 oz. 5.00
oulage A (Negocoll) 8.00
oulage Brushes:
#1. .40 #4. .75
2. .50 5. .50
3. .60 6. .60
races (5) for mold .50
All exc. Moulage on disc't.)

3. MEHRON

04. Blushtone .60
35. Colorset .85
07. Eyeshadow .75
08. Eyeshadow 1.00
09. Eyeshadow 1.25
'alse Eyelashes: A & C 2.50
B - 2.25 AA 2.75
'lexol .75
Hlosstone .75
02S. Grease Paint 2.00
Regular Grease Paint) 1.00
lascara .75
03. Moist Rouge .75
12. Powdered Rouge 1.25
10. Star Blend Cake 1.75
05T. Texas Dirt: 2 oz. 2.00
16 oz. 6.00

14. SYNTHETIC HAIR MATERIALS

REPE HAIR: .35/ft.; .75/yd.
SPECIAL OFFER: 10-24 yds..60
5-39 yds. - .57; over 40: .50
\$8 a lb. of one color. No further discount allowed.

10hair & Wool Curls:
.35 per ft.; .85 per yard

NSD-H Straight:
1 oz. 1.50 8 oz. 11.00
4 oz. 5.50 16 oz. 20.00

NSD-H Wavy Curls: 4 oz. 8.50
8 oz. 16.50 16 oz. 30.00

SANTA CLAUS SETS (No wig)

SC2. Duvetyne 15.00
SC2a. Corduroy 23.50
SC4a. Plush 45.00
SCW1. 10.00 SCW4a. 30.00
SCW2. 17.50 SCW5a. 75.00
SCW4. 20.00

MOUSTACHES: Hair: \$1; Nyl. .55

15. WIG BLOCKS & ACCESSORIES

No discount on the following
Clown Skulls: Cotton 2.50
Buckram: 1.75; Rubber 1.50
WA1. Hackle: a) 8" x 3" \$12
b) 12" x 3" 17.50
WA2. " Clamps (pair) 1.25
WA3. Ventilating Needles
Each (all sizes) .75

WA4. Ventilating Needle
Holder .85

WA5. Balsa Wood Block 5.50
WA6. Canvas Wig Block 6.50

WA7. Styrene Wig Block 1.25

WA8. Wig Block Holder 5.50

WA9. Wig Foundations:

a) Wig netting 2.00

b) Duvetyne 1.75

(Duvetyne same as Buckram)

WA10. Wig Netting: per yd.

a) English Cawl Net 6.50

b) Cotton Wig Net 6.00

c) Cotton Lace 4.00

NSD Color Card 1.00

Paramount Theatrical Supplies

ALCONE COMPANY, INC.

32 WEST 20TH STREET

NEW YORK, N. Y. 10011

15. to 20 Wigs

Prices of all wigs and beards have been increased by our wig maker. N.S.D. has been discontinued and replaced by NSD-H. Thus all wigs ordered in NSD will now be made in NSD-H (NSD with Human Hair).

1) Complete prices of all wigs in this as well as in previous catalogs are given. Several wigs are no longer pictured because they ceased to be in demand. However, they still can be ordered.

2) All prices of wigs are for sizes up to 23 $\frac{1}{2}$ ". For each additional inch or fraction thereof, add \$2.00 per inch. (For 24" add \$2, for 24 $\frac{1}{2}$ " add \$4, for 25", add \$6.)

3) Add \$2 per each inch longer than in catalog picture.

4) Unstyled and/or Semi-styled - \$20.00 (wigs 3" longer, add \$6). Chignon - \$5.

5) Synthetics are blends of fibers which may vary in different orders. A medium brown or grey wig one month may be darker the following month if ordered separately. At times a particular color is out of stock. If in a rush, please give a second choice.

6) Wigs are made to order and can not be returned unless defective.

Discounts.

10% discount allowed on 5 or more wigs (except #8). Discount applies to beards only when ordered with wigs as a set.

There are 289 additional wigs listed, priced in NSD-H. The original pictures of these wigs are on pages 305 - 335 in Richard Corson's revised, 1960 edition of "Stage Make-up." To avoid confusion when ordering, be sure to specify Corson # if ordering from Corson's pictures.

NO.	WIG	NSD*H	MO-HAIR
1.	Gay 90 Woman	18.00	9.00
2.	Chinese Man	18.00	9.00
3.	Chinese Lady	18.00	9.00
4.	Old Lady	18.00	9.00
5.	Long Curls	18.00	9.00
6.	Spanish	18.00	9.00
8.	Minstrel (Animal hair - \$3.50 - no disc.)		
9.	Colonial Man	18.00	9.00
10.	Colonial Lady	18.00	9.00
11.	Buster Brown	18.00	9.00
12.	Musician	18.00	9.00
13.	Clown	18.00	9.00
14.	Monk	18.00	9.00
15.	Japanese Man	18.00	9.00
16.	Japanese Lady	18.00	9.00
17.	Farmer Boy	18.00	9.00
18.	College Girl	18.00	9.00
19.	Santa Claus Set (Nylon - \$20. Deluxe Nylon - \$30)	17.50	10.00
20.	Dutch or Indian	18.00	9.00
21.	English Judge	55.00	30.00
22.	Indian Man	18.00	9.00
23.	Ben Franklin	18.00	9.00
24.	Court Martial	18.00	9.00
25.	27. Bald	18.00	9.00
26.	Colonial Man	18.00	9.00
28.	Royal	25.00	12.50
29.	Flowing	18.00	9.00
30.	Flapper	18.00	9.00
31.	French Bob	20.00	10.00
32.	Old Fashioned	18.00	9.00
33.	Shoulder Ringlets	20.00	10.00
34.	Marcel Bob	18.00	9.00
35.	Braided Bun	20.00	10.00
36.	Modern Bob	18.00	9.00
37.	Finger Wave Ringlets	20.00	10.00
38.	Long Curls	20.00	10.00
39.	Colonial Girl	19.00	9.50
40.	Ringlet Bob	21.00	11.00
42.	Man's Wig	Discontinued	
43, 44.	Egyptian	18.00	9.00
45, 47.	Ancient: Wig Beard	18.00	9.00
46.	Biblical	18.00	9.00
48.	1500's	20.00	10.00
49, 50.	1500's: Wig Beard	18.00	9.00

NO.	WIG	NSD-H	MO-HAIR	NO.	NSD-H	MO-HAIR
51.	1680	21.00	11.00	196.	27.00	15.00
52.	Uncle Sam Set	19.00	9.50	197.	27.00	15.00
62.	63. Bald	18.00	9.00	198.	21.00	13.
64.	65. Bald	18.00	9.00	199.	20.00	10.
66.	67,68: Wig	18.00	9.00	B1.	Wig	18.00
68.	Beard	9.50	4.50	B1.	Beard	Discontinued
69.	70,71,72,73 Wigs	18.00	9.00	B2.	Wig	18.00
72.	Beard	9.50	4.50	B2.	Beard	Discontinued
74.	75,76,77 Wigs	18.00	9.00	B3.	Wig	20.00
78.	79. Sparse	18.00	9.00	B3.	Beard	Discontinued
80.	Sparse: Wig Beard	18.00	9.00	B4.	Wig	20.00
81.	Sparse Hair	18.00	9.00	B4.	Beard	9.00
82.	Country Boy	18.00	9.00	B5.	Wig	18.00
83.	Country Boy	18.00	9.00	B5.	Beard	9.00
84.	Fright Wig	Discontinued		B6.	Wig	20.00
85.	Fright Wig (String pulls a flap	Discontinued		B7.	Wig	20.00
86.	87.	Discontinued		B7.	Beard	14.00
88.	Emperor Titus	21.00	10.50	B8.	Wig	18.00
89.	Villain or Devil	18.00	9.00	B8.	Beard	12.50
89.	Beard	9.00	4.50	NOTE: Synthetic wigs are excellent in period and long hair styles, but they are machine made. They can not have close fitting hair lines and they may have to be barbered or trimmed (in male styles.) It has never been our intention to claim that all wigs - including modern male and bald - are comparable to human hair, hand made wigs.		
90.	91,92,93,94 Wig	18.00	9.00			
90.	92. Beards	9.00	4.50			
95.	96,99,100	18.00	9.00			
97.	102,105,106 Wig	18.00	9.00			
98.	Part	20.00	10.00			
95.	97 Sideburns	Discontinued				
101.	With part	20.00	10.00			
102.	Beard	9.00	4.50			
103.	With part	18.00	9.00			
104.	With part	20.00	10.00			
106.	Sideburns	Discontinued				
107.	With part	20.00	10.00			
108.	Biblical, Christ	18.00	9.00			
108.	109. Beards	9.00	4.50			
109.	Biblical, Wig	18.00	9.00			
110.	111,112,113 Beard	18.00	9.00			
113.	117.	9.00	4.50			
114.	Roman: Wig	18.00	9.00			
114.	Beard	9.00	4.50			
115.	Roman, Wig:	25.00	12.50			
115.	Beard:	9.00	4.50			
116.	Hun, Wig:	20.00	10.00			
116.	Beard:	9.00	4.50			
118.	Japanese	18.00	9.00			
119.	Chinese	18.00	9.00			
120.	Oriental	18.00	9.00			
121.	Oriental	20.00	10.00			
122.	Page	18.00	9.00			
123.	Page	20.00	-			
124.	Knight: Wig Beard	20.00	10.00			
125.	126. Knight: Wig Beards	20.00	10.00			
125.	126. Beards	9.00	4.50			
127.	Knight	20.00	-			
128.	Colonial	25.00	12.50			
129.	Brunhuelde	35.00	-			
130.	131,132. Modern	21.00	-			
133.	Modern	26.00	-			
134.	Egyptian	18.00	9.00			
135.	Biblical	20.00	-			
136.	Biblical: Wig Beard	27.50	-			
136.	Beard	13.00	6.50			
137.	138,139 Wigs	18.00	9.00			
140.	Grecian	20.00	10.00			
141.	Beard	Discontinued				
142.	144,145,146 Wigs	18.00	9.00			
143.	Grecian, Roman	18.00	9.00			
143.	145,148 Beards	9.00	4.50			
147.	15th century	20.00	10.00			
149.	16th century	20.00	10.00			
148.	150,151,152,153,154	19.00	9.50			
151.	Beard	Discontinued				
152.	153,154 Beards	9.00	4.50			
155.	17th century	25.00	12.50			
156.	17th century	20.00	10.00			
157.	17th century	19.00	9.50			
158.	17th century	20.00	10.00			
159.	18th century	37.50	18.50			
160.	161,165,166,167	20.00	10.00			
162.	163,164,168	20.00	10.00			
169.	170,171,172,174	20.00	10.00			
173.	175,176	20.00	10.00			
177.	178 to 183. inclusive	25.00	12.50			
177.	178. Beards	20.00	10.00			
181.	183. Beards	9.00	4.50			
184.	1890-1910 Male	20.00	-			
185.	185 to 190 inclusive	20.00	-			
184.	1890-1910 Male	20.00	-			
184.	186, 187. Beards	9.00	4.50			
191.	192, 193.	21.00	10.50			
194.	Gypsy	21.00	-			
195.	Hawaiian	28.50	-			

35. ELLIPSOIDAL SPOTLIGHTS	40. TWIN LIGHT FOLLOW SPOT	44. LAMPS cont'd.	45. HOOD UNITS (cont'd.)	46. PIPE CLAMPS	48. STAGE CABLE (cont'd.)
D PEL4 60.00	A 2000 600.00	C L65 1.95	N10SH 9.50	A 107 2.50	Price of PBC cable is per foot.
D PEL6 60.00		C L73 1.25	COSH 11.90	A 508 4.00	PBC12 .76
D PEL6a 55.00	42. MULTIPLE LIGHTS	C L73F 1.25	SH 6.95	A 509 6.00	PBC12a 1.38
D PEL8 87.50		C L74 2.15	SH/S 6.95	A 513 3.00	PBC12b 1.84
D PEL8a 85.00	D PR40 \$13/ft.	C L74F 2.15	<u>LOUVERS & CLIPS</u>	A 514 2.50	PBC12c 2.30
If either Iris and/or Pattern Holder is desired with above units, add \$15 for each access.	(If rondels are desired, add per foot, \$3.50 net)	C L75 2.30		<u>PARTS & SUPPLIES</u>	(Minimum order of all cable is 25 feet.)
D PEL8b 120.00	D PAR56 \$22/ft.	C L75F 2.30	SHL 1.95	A 61 25.00	<u>FLOOR & WALL POCKETS</u>
D PEL8c 130.00	All prices on page are per ft.	A L83 5.70	CCL5 2.75	A 62 30.00	Price on application - price dependent on type of receptacle.
If iris is desired, add \$20	Add 20% under 6'	A L84 5.70	CCN 1.90	A 238 .60	MULTIPLE PLUGGING BOX. A MP1 15.00
	A 500 8.00	A L85 6.90	CC38 disc	A 511 6.50	LINNEBACH LANTERN A LL1. 120.00
36. RECESSED PORT LIGHTS	A 505 13.50	A L86 6.90	<u>COLOR FILTERS</u>	A 515 1.00	Electro-Mech. Effect
	A 510 13.50	A L87 14.10		A 516 .75	A 384 14.00
	A 512 13.50	A L89 4.90	CF1 1.95	A 517 .50	N PCFB 2oz. 3.50
	A 515 13.50	A L90 2.85	CF2 2.25	A 518 1.00	N PCSB 15.00
A RP1 110.00	A PSR 10.00	44. RONDELS	CF3 1.60	A 519 .60	N PCSB lb. 4.00
A RP2 200.00			CF4 1.60	A 520 3.00	N PSCW each .90
A RP3 250.00	43. BEAMSPOTS		CF5 1.60	A 521 3.50	N PSF per lb. 1.75
A RP4 350.00	C P20 19.00		CF6 1.95	A 522 4.00	N PCF pint 3.50
36. PLANO CONVEX SPOTLIGHTS	C P21 19.00	44. LENSES	CF7 1.95		49. LUMINESCENT PROD.
	C P30 26.00	N PCL4a HR 4.50	CF8 1.75		Entire page is net; no discount.
D #6 15.00	C P31 26.00	N PCL4c 3.25	CF9 1.60	PUVL: 4 oz. 2.50	
D PP6 32.00	C Pin Beam 32.00	N PCL6a HR 7.00	CF10 1.60	8 oz. 3.60	
PSA1 - Pin Spot Adapter 15.00	C Spread lens for P20, 1 1.80	N PCL6b 5.00	CF11 2.50	16 oz. 5.40	
37. FLOODLIGHTS	43. MIRROR BALLS	N PCL6c 5.00	CF12 1.60	32 oz. 10.00	
		N PCL6d 5.00	CF13 1.60	Gal. 35.00	
D PBL10 52.00	A 191 175.00	N PCL8a, 8b 16.00	CF14 1.60	PUPV: 4 oz. 3.50	
D PBL16 60.00	A 193 280.00	N PCL8e 18.00	CF15 1.95	8 oz. 5.00	
D above with caster 160.00	A 194 150.00	N PCL10a poa	CF16 2.75	16 oz. 8.50	
A 1001 550.00	A 286 250.00	N PCL12a poa	CF17 1.95	32 oz. 16.00	
39. STRONG FOLLOW SPOTS	A 532 60.00	N Conza lens for 1001 spot 6.00	CF18 1.95	Gal. 50.00	
	A 533 93.50	(HR - Heat resist)	CF19 1.95	PUVW: 4 oz. 2.50	
A P1 43.00	A 534 200.00	N PFL3 1.25	CF20 1.95	8 oz. 3.60	
A P1H 23.00	A 535 400.00	N PFL4 1.25	CF21 1.95	16 oz. 5.40	
38. FOLLOW SPOTS	44. LAMPS	N PFL5 3.00	CF22 1.95	32 oz. 10.00	
D 1500 250.00	C L2 2.10	N PFL6 3.00	SF Filters used on P30 & P31 are all \$2.95 each except SF22-3.25	Gal. 35.00	
D Jr. 1500 150.00	C L2A* 2.10	N PFL8 4.50		PUVS. See Page 63.	
D above with caster 160.00	G L3 3.25	N PFL10 6.00	A 298 .50	PUVOP 4 oz. 3.75	
A 1001 550.00	A L5 4.70	N PFL12 poa	A 299 .50	8 oz. 6.50	
39. STRONG FOLLOW SPOTS	A L5A 4.70	N PFL14 poa	A 300 .75	16 oz. 11.00	
A Troupit (less bulb and color boomerang \$150	C L6 2.75	N PSL4 poa	A 301 .80	32 oz. 19.50	
A Troupit, with bulb & color boomerang 188.50	G L7 8.25	N PSL6a 6.00	A 302 1.00	Gal. 50.00	
A Trouperette with bulb \$375	C L8S 2.50	N PSL8a 10.00	A 304 3.00	PUVTP 4 oz. 3.50	
B Trouper Arc \$1300	L 8F 2.50	N PSL8b 10.00	A 305 3.00	8 oz. 5.00	
B Super Trouper Arc \$2500	G L10 9.80	N PSL8c poa	A 334 2.25	16 oz. 8.50	
Arc Carbons: 6mm. x 7" A.C.	A L11 13.00	N PSL8d 10.00	A 335 7.00	32 oz. 16.00	
N Box 50 11.00	G L12 2.60	N PSL8e poa	A 336 .50	Gal. 35.00	
N Box 250 54.85	C L13 2.60	<u>LENS RINGS</u>	A 337 .50	PUVW: 4 oz. 2.50	
7mm. x 12"	A L14 3.20	N PSLR3 .40	A 338 .50	8 oz. 3.60	
N Box 50 15.70	C L17 4.20	N PSLR4 .40	A 339 1.25	16 oz. 5.40	
N Box 250 60.80	G L17F 4.20	N PSLR6 .50	A 340 3.00	32 oz. 10.00	
	C L29 10.20	N PSLR8 .50		PUVOP 4 oz. 3.75	
	G L29A 10.40	N PLR10 .60	A 75A 7.00	8 oz. 6.50	
	C L30 11.25	N PLR12 .60	A 75B 8.00	16 oz. 11.00	
	A L32 11.00	<u>LAMP BASES</u>	A 75C 15.00	32 oz. 19.50	
	C L33A 12.65	N PLB1 1.10	A 76A 10.00	Gal. 50.00	
	C L34 30.25	N PLB2 2.00	A 77A 12.00	PUVTP 4 oz. 3.50	
	A L35 19.00	N PLB3 1.85	A 78A 40.00	8 oz. 6.00	
	C L36A 11.25	N PLB4 8.00	A 80 35.00	16 oz. 10.00	
	C L37 10.00	N PLB5 11.00		PUVOP 4 oz. 3.75	
40. STRONG SLIDE PROJECTOR "B"	A L38 8.50	45. PAR & R40 ACCESSORIES	<u>FUNNELS & B. D.</u>	8 oz. 6.50	
All prices were increased.	C L39 22.50	C O 4.95	A 183A 3.00	16 oz. 11.00	
Prices available on application.	G L40 23.00	N10 2.35	A 184A 4.00	32 oz. 19.50	
	A L41 22.50	N10-6 3.50	A 185A 4.00	Gal. 50.00	
	C L42 33.50	N10-12 5.25	A 186A 4.00	PUVTP 4 oz. 3.50	
	G L43 15.00	FS12 3.50	A 187A 5.00	8 oz. 6.00	
	A L45 17.50	FS18 3.80	A 188A 5.00	16 oz. 10.00	
	A L46 26.00	E 3.50	A 630 10.00	32 oz. 18.00	
	C L47 25.00	B10 3.50	A 631 15.00	Gal. 52.00	
	G L48 39.00	P3-4 2.75	A 141 3.80	PUVVC. Chalk ea. .85	
	A L48A 43.00	D11 3.25	A 142 3.80	PUVCR. Crayon ea .95	
	A L48B - 2100 w base UP 57.00	D12 4.95	A 143 3.80		
	C L49 65.00	B5 6.45	A 144 8.00		
	A L50 39.00	B7 7.25	A 145 8.00		
	A L53, 54, 55 .25	B46 10.75	A 146 8.00		
	A L56 .36	COB46 13.75	A 147 19.00		
	A L57 .38		A 148 19.00		
	A L58 .75		A 149 19.00		
	A L60 1.10	<u>HOOD UNITS:</u>	N LCP 2.25		
	A L61 2.80	B10JH 9.90	N LCQ 3.75	16 oz. 32.00	
	A L62 3.00	D11JH 9.65	N LCTQ 2.75	Kit 16 77.00	
	A L63 4.50	B44SH 10.90	N LCTP 1.65	PLP 4 oz. 3.75	
		ESH 10.45		8 oz. 6.50	
			<u>BUBBLE MACHINE</u>	16 oz. 11.00	
			Machine A 100.00	32 oz. 19.50	
			Fluid (A) 10.00	UVL1 6.10	
				UVL2 3.10	
				UVL5 55.00	
			All cable is net - no discount.	UVL6 69.00	
			Prices are per 100 feet.	UVL7 115.00	
			Twistlocks are per pair. If only male or female are ordered deduct half. 129 is listed with & without males.	UVF1 15.00	
				UVF2 8.00	
				UVF3 6.00	
				UVF4 5.00	
				UVF5 15.00	
				UVF6 6.00	
				UVF7 2.50	
				UVF8 2.50	
				UV Adapter for Baby Spot 2.50	
				UV 8" Adapter Frame .75	

50. POWERSTAT
PACKAGED DIMMERS

Complete page is "B" discount.

DCS 6-1200 475.00

DCSM 6-1200 695.00

Select panel desired and add price to above:

RN-1200 Panel 50.00

RH-1200 Panel 50.00

T-1200 Panel 50.00

TH-1200 Panel 50.00

1P-1200 Panel 40.00

3P-1200 Panel 70.00

M-1200 Panel 20.00

DCS 3-2500 625.00

DCSM 3-2500 650.00

DGRN 3-2500 654.00

DGRNM3-2500 679.50

DGRH 3-2500 654.50

DGRHM3-2500 679.50

DGT 3-2500 654.50

DCTM 3-2500 679.50

DCTH 3-2500 654.50

DCTHM3-2500 679.50

DC1P 3-2500 665.00

DC1PM3-2500 690.00

DC3P 3-2500 675.00

DC3PM3-2500 700.00

DCS 4-2500 725.00

DCSM 4-2500 750.00

DGRN 4-2500 757.00

DGRNM4-2500 782.00

DGRH 4-2500 757.00

DGRHM4-2500 782.00

DGT 4-2500 757.00

DCTM 4-2500 782.00

DOTH 4-2500 757.00

DCTHM4-2500 782.00

DC1P 4-2500 772.00

DC1PM4-2500 797.00

DC3P 4-2500 785.00

DC3PM4-2500 810.00

DCS 5-2500 900.00

DCSM 5-2500 925.00

DGRN 5-2500 940.00

DGRNM5-2500 965.00

DGRH 5-2500 940.00

DGRHM5-2500 965.00

DGT 5-2500 940.00

DCTM 5-2500 965.00

DOTH 5-2500 940.00

DCTHM5-2500 965.00

DC1P 5-2500 950.00

DC1PM5-2500 975.00

DC3P 5-2500 970.00

DC3PM5-2500 995.00

DCS 6-2500 1000.00

DCSM 6-2500 1025.00

DGRN 6-2500 1050.00

DGRNM6-2500 1075.00

DGRH 6-2500 1050.00

DGRHM6-2500 1075.00

DGT 6-2500 1050.00

DCTM 6-2500 1075.00

DOTH 6-2500 1050.00

DCTHM6-2500 1075.00

DC1P 6-2500 1070.00

DC1PM6-2500 1095.00

DC3P 6-2500 1090.00

DC3PM6-2500 1115.00

51. DIMMERS "B"

D1000R 35.00

D2000 67.50

D2000-2E 141.00

D2000-3E 216.00

D5000 151.00

D2500H 85.00

D6000H 160.00

ECD3000 438.00

ECD6000 518.00

ECD12000 688.00

TMR3-3000 330.00

TMR3-6000 370.00

TMR3-12000 460.00

52. ARIEL DAVIS
DIMMERS

We offer a 12% discount on the following Ariel Davis equipment.

710P20 475.00

710P21 475.00

710P22 515.00

710C6 9.50

710R6 33.00

710R7 24.85

710P3 765.00

710P4 816.50

710P5 855.00

710P6 810.00

710P7 615.00

710P8 655.00

710P9 695.00

710P10 695.00

710C2 15.50

710C3 22.85

710P35 84.50

710R2 5.80

710R3 8.40

53. ARIEL DAVIS

For use on 76-37P-3

and 76-30P-3

A panel 70.00

B " 70.00

C " 100.00

A panel 130.00

B " 130.00

C " 190.00

For use on 76-37P-3

A panel 100.00

B " 100.00

C " 150.00

55. WARD LEONARD
DIMMERS "B"

For use on 76-12RH11

76-43A-RH11 56.00

76-43A-RH21 110.00

76-43A-RH31 205.00

76-43A-RH31 310.00

76-12RH10 38.50

76-43A-RH10 70.00

76-43A-RH20 150.00

76-43A-RH30 225.00

76-37RH10 160.00

76-37RH21 460.00

76-37RH31 680.00

76-38RH11 380.00

76-38RH21 740.00

76-38RH31 1100.00

76-37RH20 320.00

76-37RH30 480.00

76-38RH10 300.00

76-38RH20 600.00

76-38RH30 900.00

76-12NH11 72.50

76-43ANH11 124.00

76-12NH10 55.00

76-43ANH10 84.00

56 to 60. HARDWARE

Controlettes:

Master handle

can be supplied

left or right;

request preference

(Last digit of

catalog no. des-

ignates number of

dimmers in unit.)

To above prices,

add following for

output panel de-

sired.

A. Grounded Twist

Lock Duplex

B. Grounded Twist

Lock

C. Grounded Stage

Pin Plug

54. WARD LEONARD
OUTPUT PANELS

For use on 76-43P-3

A panel 40.00

B " 40.00

C " 60.00

For use on 76-43P-4

H23. 14

H24. 22

H25. 15

H26. 22

H27 & H27a

d 7.08

e .60

H28 & H28a

d 4.44

e .40

H29. 1.12

H30. 1.12

H31. .84

H32. .60

H33. e 5.40

H34. d 5.90

H35. e .94

H36. d 5.30

H37. e .45

H38. .90

H39. lb. .52

H40. .30

H41. .30

H42. .94

H43. .52

H44. 1.72

H45. .86

H46. 1.05

H47. 1.36

H48. 7.90

H49. 2.51

H50. 3.74

H51. 4.29

H52. 5.15

H53. .72

H54. 1.08

H55. d 1.50

H56. d 1.50

H57. 10.50

H58. 11.60

H59. 12.46

H60. .16

H61. .22

H62. 8.67

H63. 1.88

H64. 2.63

H65. 2.90

H66. 3.80

H67. 1.22

H68. .24

H69. .30

H70. 3.35

H71. 4.72

H72. d 1.4

H73. gross 1.25

H74. d .18

H75. gross 1.75

H76. 9.60

H77-79. 10.00

H80, 81. 1.72

H82. .50

H83. 1.00

H84. 2.75

H85. 5.00

H86. d 1.32

H87. 38.40

H88. d .26

H89. 14.10

H90. 12.07

H91. 18.88

H92. 18.88

H93. 9.93

H94. .26

H95. 10.14

H96. .23

H97. 12.02

H98. 17.13

H99. 11.60

LBC1 14.10

LBC2 14.58

LBC3 20.99

LBF1 9.10

LBF2 12.07

LBF3 18.88

LBD1 36.36

LBD2 57.20

LBD3 81.50

H1. d 10.44</

62,63. SCENIC MATERIALS
(cont'd.)

Prices are per yard.

Bolts average 50 to 60 yards. Cuts are under 50.

Bolts	Cuts	No.	Cat. #	Each	Total
13aSF	2.10	2.25	4	PS1	15.00
			4	PS2	15.00
14 SF (per 10yd.hank)	2.50	2	PS3	15.00	60.00
14aSF	"	2.50	2	PS4	17.50
			2	PS5	20.00
30 SF (per hank)	5.00	2	PS6	20.00	40.00
30aSF	"	8.50	1	PS7	25.00
30bSF	"	13.00	2	PS8	30.00
31 SF	1.10	1.30	1	PS9	35.00
31aSF	1.30	1.50	4	P1A	27.00
32 SF	1.35	1.55	2	P2A	29.00
33 SF	1.20	1.35	1	P3A	31.00
34 SF	.75	.85	2	P4A	33.00
35 SF	1.50	1.65	14	P5A	35.00
36 SF	-	13.00	2	P6A	39.00
36aSF	-	13.00	2	P7A	39.00
36bSF	-	13.00	1	Top A	10.00
37 SF	-	10.50	1		140.00
37aSF	-	10.50	2	S1A	15.00
38 SF	3.50	3.75	1	S2A	21.00
38aSF	3.50	3.75	2	S3A	25.00
			1	S4E	38.00
			2	S5E	46.00
			1	S7E	46.00
			2	R1A	40.00
			1	R2A	15.00
					\$1246.00
					(Deduct \$62.30 if paid in 30 days.)
					BES2 is the same combination of units as above except that the flats are 14' high, the platforms are 4' x 8' and the step units are 4' wide.
42 SF (per roll)	5.00			BES2.	\$1428.50

64-68. SCENERY

Discounts

If invoice is paid within 30 days of shipment, we will allow the following:

- 1) 2% cash discount on all items, any amount.
- 2) 5% cash discount on orders over \$300 of Flats (Kits PS1(a) to PS12(a)). Discount on any other kit or item would be 2%.

64. BISI INTERIOR SET - 12'

No.	Cat. #	Each	Total
2	PS1	15.00	30.00
2	PS2	15.00	30.00
4	PS3	15.00	60.00
2	PS4	17.50	35.00
4	PS5	20.00	80.00
2	PS6	20.00	40.00
1	PS7	25.00	25.00
1	PS10	25.00	25.00
1	PS12	25.00	25.00
1	PS9	40.00	40.00
1	PS8	30.00	30.00
1	PS11	35.00	35.00
1	PS13	30.00	30.00
1	PS8A	60.00	60.00
2	S3A	25.00	50.00
1	S6A	37.00	37.00
2	P3A	31.00	62.00
2	P5A	35.00	70.00
4	Top A	10.00	40.00
1	S4E	34.00	34.00

\$838.00
(Deduct \$41.90 if paid in 30 days.)

Above kit has 12' high flats, 3' x 6' platforms, and 3' wide step units.

BIS2 is the same combination of units as above except that the flats are 14' high, the platforms are 4' x 8' and the step units are 4' wide.

BIS2 \$919.00
(Deduct \$45.95 if paid in 30 days.)

Variations from above can be made.

65. EXTERIOR SET

BESI. 12' high flats
3' x 6' platforms
3' wide step units

No.	Cat. #	Each	Total
2	PS1	15.00	30.00
2	PS2	15.00	60.00
2	PS3	20.00	40.00
2	PS4	20.00	40.00
2	PS5	25.00	50.00
2	PS6	30.00	60.00
1	PS7	35.00	108.00
1	PS8	35.00	108.00
1	PS9	38.00	38.00
1	PS10	31.00	62.00
1	PS11	33.00	33.00
1	PS12	33.00	33.00
1	PS13	35.00	35.00
1	PS14	35.00	35.00
1	PS15	35.00	35.00
1	PS16	35.00	35.00
1	PS17	35.00	35.00
1	PS18	35.00	35.00
1	PS19	35.00	35.00
1	PS20	35.00	35.00
1	PS21	35.00	35.00
1	PS22	35.00	35.00
1	PS23	35.00	35.00
1	PS24	35.00	35.00
1	PS25	35.00	35.00
1	PS26	35.00	35.00
1	PS27	35.00	35.00
1	PS28	35.00	35.00
1	PS29	35.00	35.00
1	PS30	35.00	35.00
1	PS31	35.00	35.00
1	PS32	35.00	35.00
1	PS33	35.00	35.00
1	PS34	35.00	35.00
1	PS35	35.00	35.00
1	PS36	35.00	35.00
1	PS37	35.00	35.00
1	PS38	35.00	35.00
1	PS39	35.00	35.00
1	PS40	35.00	35.00
1	PS41	35.00	35.00
1	PS42	35.00	35.00
1	PS43	35.00	35.00
1	PS44	35.00	35.00
1	PS45	35.00	35.00
1	PS46	35.00	35.00
1	PS47	35.00	35.00
1	PS48	35.00	35.00
1	PS49	35.00	35.00
1	PS50	35.00	35.00
1	PS51	35.00	35.00
1	PS52	35.00	35.00
1	PS53	35.00	35.00
1	PS54	35.00	35.00
1	PS55	35.00	35.00
1	PS56	35.00	35.00
1	PS57	35.00	35.00
1	PS58	35.00	35.00
1	PS59	35.00	35.00
1	PS60	35.00	35.00
1	PS61	35.00	35.00
1	PS62	35.00	35.00
1	PS63	35.00	35.00
1	PS64	35.00	35.00
1	PS65	35.00	35.00
1	PS66	35.00	35.00
1	PS67	35.00	35.00
1	PS68	35.00	35.00
1	PS69	35.00	35.00
1	PS70	35.00	35.00
1	PS71	35.00	35.00
1	PS72	35.00	35.00
1	PS73	35.00	35.00
1	PS74	35.00	35.00
1	PS75	35.00	35.00
1	PS76	35.00	35.00
1	PS77	35.00	35.00
1	PS78	35.00	35.00
1	PS79	35.00	35.00
1	PS80	35.00	35.00
1	PS81	35.00	35.00
1	PS82	35.00	35.00
1	PS83	35.00	35.00
1	PS84	35.00	35.00
1	PS85	35.00	35.00
1	PS86	35.00	35.00
1	PS87	35.00	35.00
1	PS88	35.00	35.00
1	PS89	35.00	35.00
1	PS90	35.00	35.00
1	PS91	35.00	35.00
1	PS92	35.00	35.00
1	PS93	35.00	35.00
1	PS94	35.00	35.00
1	PS95	35.00	35.00
1	PS96	35.00	35.00
1	PS97	35.00	35.00
1	PS98	35.00	35.00
1	PS99	35.00	35.00
1	PS100	35.00	35.00
1	PS101	35.00	35.00
1	PS102	35.00	35.00
1	PS103	35.00	35.00
1	PS104	35.00	35.00
1	PS105	35.00	35.00
1	PS106	35.00	35.00
1	PS107	35.00	35.00
1	PS108	35.00	35.00
1	PS109	35.00	35.00
1	PS110	35.00	35.00
1	PS111	35.00	35.00
1	PS112	35.00	35.00
1	PS113	35.00	35.00
1	PS114	35.00	35.00
1	PS115	35.00	35.00
1	PS116	35.00	35.00
1	PS117	35.00	35.00
1	PS118	35.00	35.00
1	PS119	35.00	35.00
1	PS120	35.00	35.00
1	PS121	35.00	35.00
1	PS122	35.00	35.00
1	PS123	35.00	35.00
1	PS124	35.00	35.00
1	PS125	35.00	35.00
1	PS126	35.00	35.00
1	PS127	35.00	35.00
1	PS128	35.00	35.00
1	PS129	35.00	35.00
1	PS130	35.00	35.00
1	PS131	35.00	35.00
1	PS132	35.00	35.00
1	PS133	35.00	35.00
1	PS134	35.00	35.00
1	PS135	35.00	35.00
1	PS136	35.00	35.00
1	PS137	35.00	35.00
1	PS138	35.00	35.00
1	PS139	35.00	35.00
1	PS140	35.00	35.00
1	PS141	35.00	35.00
1	PS142	35.00	35.00
1	PS143	35.00	35.00
1	PS144	35.00	35.00
1	PS145	35.00	35.00
1	PS146	35.00	35.00
1	PS147	35.00	35.00
1	PS148	35.00	35.00
1	PS149	35.00	35.00
1	PS150	35.00	35.00
1	PS151	35.00	35.00
1	PS152	35.00	35.00
1	PS153	35.00	35.00
1	PS154	35.00	35.00
1	PS155	35.00	35.00
1	PS156	35.00	35.00
1	PS157	35.00	35.00
1	PS158	35.00	35.00
1	PS159	35.00	35.00
1	PS160	35.00	35.00
1	PS161	35.00	35.00
1	PS162	35.00	35.00
1	PS163	35.00	35.00
1	PS164	35.00	35.00
1	PS165	35.00	35.00
1	PS166	35.00	35.00
1	PS167	35.00	35.00
1	PS168	35.00	35.00
1	PS169	35.00	35.00
1	PS170	35.00	35.00
1	PS171	35.00	35.00
1	PS172	35.00	35.00
1	PS173	35.00	35.00
1	PS174	35.00	35.00
1	PS175	35.00	35.00
1	PS176	35.00	35.00
1	PS177	35.00	35.00
1	PS178	35.00	35.00
1	PS179	35.00	35.00
1	PS180	35.00	35.00
1	PS181	35.00	35.00
1	PS182	35.00	35.00
1	PS183	35.00	35.00
1	PS184	35.00	35.00
1	PS185	35.00	35.00
1	PS186	35.00	35.00
1	PS187	35.00	35.00
1	PS188	35.00	35.00
1	PS189	35.00	35.00
1	PS190	35.00	35.00
1	PS191	35.00	35.00
1	PS192	35.00	35.00
1	PS193	35.00	35.00
1	PS194	35.00	35.00
1	PS		

Catalog Corrections

To avoid any misunderstandings, or errors in ordering, please make the following changes in our catalog:

NOTE: A. Federal Excise tax has been discontinued.

B. Certain items (such as Color Sprae, Liquid Latex, Skincote, etc.) which were formerly net, no discount allowed, have been increased in price but are now subject to discount.

CORRECTIONS: Listed according to page

7. Make-up Kits, #1. Max Factor Student Kit, disc.

9. Stein's Bulk Prices: Minimum order of any item is 5 lbs. for solids and 1 quart for liquids. Prices are per pound, not per 5 lbs.

10. Factor: Eyebrow Pencils Automatic: Auburn and Blue - discontinued.

7" Wooden Pencils: Maroon, Blue, Grey, Auburn - discontinued

Eyeshadow: Blue, Grey - disc.

Lining Brushes: #1. 3/16" camel hair disc.

Lipsticks: All "Ooh la" shades disc.

11. Factor: Student Kits - discontinued

12. Paramount: Eyeshading Pencils, #3 Lilac - disc.

Liquid Eyeliner now in Black & Brown only

13. Moulage Process: Negative Correcting Paste disc. Only a limited supply of Moulage B & C available.

When this supply is exhausted, B & C will be disc.

14. Wool Curls (& Mohair Wig colors) - not all shades available. Mohair wigs will eventually be discontinued.

Moustaches: Nylon made in Dapper Dan only, black or brown. Real hair moustaches made in most hair colors. Order real hair moustaches by name (Gay 90, Dress, etc.) and specify color preference.

15. NSD (Nylon-Saran-Dynel) has been discontinued and replaced by NSD-H (Nylon-Saran-Dynel with Human Hair).

Wigs: Certain styles have been discontinued. If no price appears in new price list, it is no longer made.

Be sure to specify COLOR when ordering wigs.

Unstyled and Semi-styled wigs are not made in catalog style numbers. They should be ordered as "Semi-styled" or "Unstyled".

25. Show Records: Only records with "SP" are special show records; all others use regular sound effects. S60 has 4 records; S119 has 5 records.

33. Flameproofing Compound: 1 gallon of solution will flameproof 150-200 square feet of muslin or 100-150 square feet of canvas. The heavier the material, the more liquid will be needed.

37. #1 Olivette uses an 18" x 20" (#305) colorframe.

44. Lenses: PCL6e, 6 x 16 is unavailable. PCL6f, 6 x 18, is available - \$5.00.

45. CC38 Color Clips disc. Use CCN instead.

47. Funnels: When ordering, give size of colorframe used in unit in order to get correct outside fit.

48. Linnebach uses mogul prefocus lamp instead of mogul. bipost. (Lamps would be L30, L40, L47.) COLD FIRE - now in stock again.

56. H814h is for brace hook only; H814e is for eye only. Set of both is \$2.75 & is ordered as H814 h & e. H84 is drilled with 4 countersunk holes.

CORRECTIONS (Cont'd.)

57. H87 - 1/8" "S" hooks - discontinued

62. Scenic Materials: Scenery Muslin: 1eSF is not flameproofed. Theatrical Gauze: 5gSF - 160" is not flameproofed.

63. Scenic Materials: Duvetyne: 10. Maroon is not available in 54" width. It is available as 36" only.

Scenery Muslin: 1dSF is blue; 1ddSF is grey; all other muslins are made in unbleached white.

64-68. Scenery. Allow 2 to 4 weeks for delivery (depending on time of year.)

67. Scene Steps. Modules B2, 8' wide - disc.

L.P. Sound Effect Records

Following are new additions to our long playing, high fidelity sound effects records on page 24.

\$4

2012. Side A. - 1. Door Bell. 2. Door opening. 3. Door closing. 4. Door opening & closing. 5. Creaking door opening. 6. Creaking door closing. 7. Walking upstairs. 8. Walking downstairs. 9. Running downstairs. 10. Running upstairs. 11. Body falling downstairs. 12. Body falling downstairs, slow. 13. Knocking on door. 14. Garbage truck. 15. Compressor for Pneumatic hammer. 16. Closet crashing effect. 17. Slow closet crashing. 18. Dishes breaking. 19. Silverware falling (1 piece at a time). 20. Pots and silverware falling. 21. Champagne cork pop. 22. Marching bagpipe band.

2012. Side B. - 1. Bass drum, march tempo. 2. Bass drum roll. 3. Slow bass drum roll. 4. Cymbal roll. 5. Cymbal roll, slow. 6. Tympani cymbal, slow. 7. Cymbal, march tempo. 8. Cymbal, march tempo, slow. 9. Slide whistle down. 10. Slide whistle up. 11. same. 12. Crow caws. 13. Group of seagulls. 14. Ocean waves. 15. Police car.

2013. Side A. - 1. Large dog barking. 2. Small dog barking. 3. Watch dog barking. 4. Angry dogs barking. 5. Cow bellows twice. 6. Cow bellows 4 times. 7. 2 cows. 8. Small group of cows. 9. Catching hen. 10. Excited hen. 11. Chasing chickens. 12. Excited hens. 13. Single duck. 14. Single duck, frightened. 15. Single duck, excited. 16. Small group of ducks. 17. Baseball crows (bat, cheers). 18. Airport waiting room. 19. Same with announcement.

2013. Side B. - Airport control room. 2. Blacksmith shop. 3. Horse-drawn streetcar. 4. Horses and carriage. 5. Police siren (new warbling type). 6. Police sirens (regular & warbling). 7. Drop forge (different tempos). 8. Shearing (metal factory). 9. Pile driver. 10. Boat whistle (2 blasts). 11. Ocean Liner (2 blasts). 12. Ocean Liner (1 blast).

2014. Side A. BACKGROUND MUSIC

1. Opening - newsreel opening. 2. England - United Kingdom. 3. Italy - Italia. 4. France - Salute to France. 5. Pastorale - Birdling. 6. Sports - Ridin' Surf. 7. Busy music - A light workout. 8. Baby music - Story of a Child. 9. Children's music (Circus) - elephants & clowns. 10. Birthday Party - for adults. 11. Same, for baby. 12. Wedding Music. 13. Same. 14. Christmas music. 15. Newsreel Closing.

2014. Side B. Effects include: Jet take-off. Jet in flt. Diesel train. Boat whistle. Harbor noises. Traffic noises. Waterfalls. Birds. Parade. Carnival. etc.

ALCONE STUDENT KIT \$5.00

In March 1965, Max Factor discontinued their famous and widely used Student Make-up Kit. Convinced that this was a valuable teaching aid and an item that should be continued, we proceeded to package our own Student Kit. While more expensive than the kit it replaces, our kit has more items and larger sizes. We feel certain it is the best value on the market today. As far as we know, this is the only student kit now available. The kit was purposely designed for both male and female, containing a variety of colors that can be blended to achieve most straight and character parts.

The kit contains:

5 tubes of soft grease (3, 4, 5 1/2, 7F, 10), Neutral face powder, 2 moist rouge (3, 4), 4 soft liners (7, 9, 15, 16), 2 pencils (black, brown), a full tube of cold cream, paper liners, powder puff, crepe hair (brown, grey), nose putty and a Stein's Make-up guide - all packaged in an attractive box with a make-up chart.

There will be no discount allowed.

Catalog Additions

1. PARAMOUNT

COMPRESSED POWDER EYESHADOW - 95¢

Newest technique in application of eyeshadow. Packaged in an elegant tortoise shell case, the shadow is applied with new satin soft applicator brush. Shades: Blue - Soft Green - Brown - Turquoise

MASCARA REMOVER - 50¢

Packaged in sturdy glass bottle, this is an excellent product for removing mascara. In liquid form. 1 oz.

PARAMOUNT COLD CREAM - 1 oz. TUBE - 29¢

Since we had to devise a lightweight container that would also be leakproof for our Student Kit, we thought that this might be an excellent item for general usage by both student and professional, especially where safety in travel was concerned. Each actor will want his own tube of cold cream.

CREPE HAIR - New shades:

#22. Blue. #23. Orange. #24. Yellow

NATURO PLASTO - 2 oz. - \$1.35; 8 oz. - \$3.50.

Made in 2 forms, Soft or Firm, this product is used professionally as a modeling material and is considered the best derma wax made today. Once you use Naturo Plasto, you will probably never use Derma Wax again; it is that much easier to use.

2. LIGHTING EQUIPMENT

2100 60 volt T24 Mogul Bipost Burn Base UP will now be kept in stock. Catalog # is L48B - \$57 (A).

CONZA LENS - for the 2100 watt Follow Spot (1001) is \$6.00.

PIN SPOT ADAPTERS -

We have two sizes of pin spot adapters, depending on size of colorframe:

1. 5 1/2 x 5 1/2 - \$15.00
2. 7 1/2 x 7 1/2 - \$20.00

The adapter unit can be used in your present baby spot or fresnel to get a pin spot effect.

New Iodine Quartz Spot

This new light captures the sun-lit brilliance of Iodine-Quartz. It is a major breakthrough in illumination. The heart of the unit is a tiny Iodine-Quartz lamp, no bigger than a cigarette, that pours out a blue-white light in excess of 5,000 lumens, and burns at full color and brilliance throughout its above average long life. Unique ventilation design creates continuous air flow supplemented by newly developed Dual-Purpose Color Corrector/ Dichroic Anti-Heat Screen Filter that actually prevents excessive heat from reaching nearby objects.

IQ1. Clamp-on Unit - \$21.50 ("D" discount)

Mounts on pipe up to 2" in diameter or up to 1 3/4" flat projecting surface. Furnished with heavy duty "on-off" switch, 6' cord and plug.

IQ2. Portable Base Unit - \$21.50 ("D" discount)

Furnished with heavy-duty "on-off" push switch, 6' cord and plug, flocked base, weighted for perfect stability.

IQ3. 300 Watt Iodine Quartz Lamp - \$7.95 ("D")

IQ4. Tru-Color/Anti-Heat Screen Filter - \$4.00 (D)

IQ5. Basic Accessory Holder/Spill Eliminator - \$2.50
Accommodates IQ4 or any other accessory such as IQ6 or the Dichroic Color Filters.

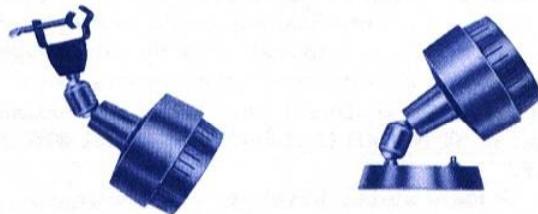
IQ6. Snoot Attachment - \$1.75.

Color Filters for IQ units - \$4.00 each.

IQ7a. Red IQ7c. Green IQ7d. Yellow

IQ7b. Blue IQ7e. Amber

IQ8. Concentric Louver Attachment - \$3.00



Available on or about Sept. 25 - 1965:

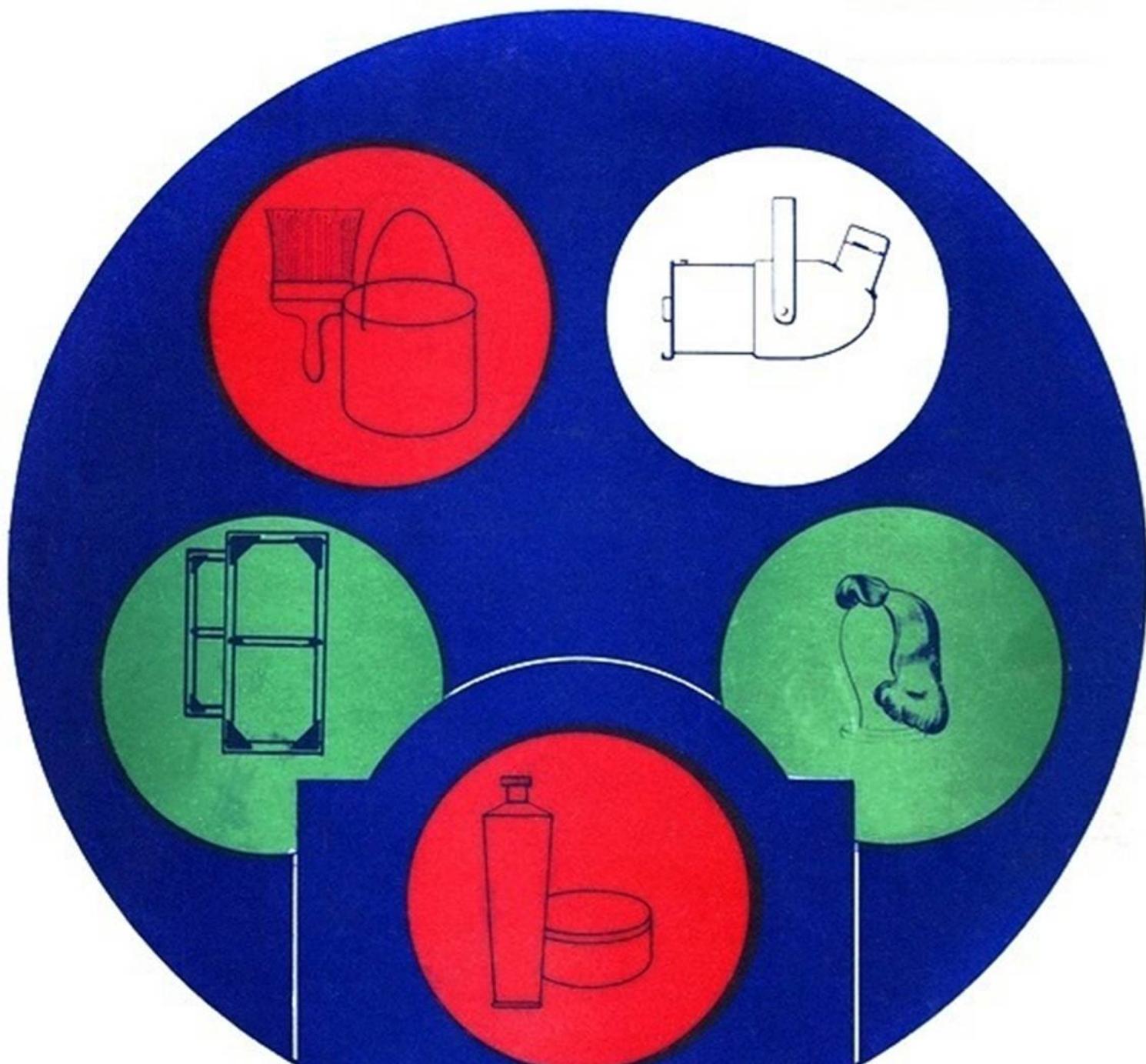
DICK SMITH'S MONSTER MAKE-UP HANDBOOK.

Dick Smith, formerly head make-up artist at NBC TV, has compiled an excellent handbook on grotesque and horror make-up. Intended primarily for the thousands of "Horror Club" members, there is much to be learned from this handbook in the application of stage make-up.

Approx. 96 pages, 8 1/2" x 11" - Only 50¢ a copy.

Alcone Drama Fund

Besides contributing \$500 annually to the Alcone Drama Fund, Alcone Co. awards an annual Advanced Study Scholarship of \$250, known as the Suzanne M. Davis Memorial Scholarship. To be eligible you must be a teacher of drama, either taking advanced courses or working toward a higher degree in drama, in the summer. Deadline for the 1966 award is March 1, '66. If interested in applying, write to Prof. Leighton Ballou, Chmn. Dept. Speech & Drama, University of Georgia, Athens, Ga. Previous applicants can reapply.



Alcone Co., Inc.

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